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GUITAR SECRETS

By Steve Vai

Debbie Leavitt/Pix Int'l

Striving to be a flashy rock guitar player will demand a certain amount of unexpected "squeaks" and pops from your instrument. This can be effective, but not if overused. When playing outside of flash-oriented activities, weird noises can still be useful in a constructive manner.

Some of these sounds will require a certain type of amp and guitar set-up, basically a loud guitar with a whammy bar.

1). With a vibrato bar, bend the low E string down to the point where the strings are flapping. Try to play the low E string.

2). Same as above, but this time let the E string get magnetically stuck to the pickup. With the movement of the bar, raise the string and lower it so it gets stuck, then free, then stuck, then free. Sort of "the burp syndrome."

3). Bring the bar very low. Hit a harmonic on the G string, 5th fret (or any that will sound). Move the bar really fast in the lowered position then release it to normal. Weeeeeee!

4). Turn the bar 180 degrees from where you would normally use it. With your fist, bang the base of the guitar as hard as you can. All this time fret a note. This causes the bar to "traumatize" and vibrate at a very fast rate. It's probably not too good for your guitar, but it sure sounds cool.

5). With the nail of the second finger on your left hand, pull the B string off the neck towards the floor. Now pull it around the neck. You should get a pretty funny "squeak." This is caused by the string fretting out on the frets and on the pick-ups. This effect also works well with the G string. It's hard not to ruin your nail, though.

6). With the second finger on your right hand, fret a note on the G string. Now raise the note up the neck (towards the tail piece) until you go off the fret board. Keep pushing on the string very hard so it "squeaks out" on the pickups. Sounds like little animals flying out of your guitar.

7). Strum the strings behind the nut. If you have a clamping system, this effect won't work.

8). If you have springs on your guitar from the vibrato bar, strum them with your pick.

9). Scream into your pickups.

10). Take your guitar cord out and put it to your tongue. ZAP!!!

11). Beat your strings with your guitar cord. WAP!!!

12). Stretch the highest note on your guitar until the string breaks. POP!!!

13.) Slide your pick down the string for the (standard) "Big Rock Tone" pick screech.

14). If you perform the previous example enough, your pick will be pretty rough on the edges. This will lend itself to a host of other extravaganzas such as:

a) Rub the rough end of your pick on one of the higher strings as you fret a note. This will give a "glassy effect."

b) Try fretting a C on the G string. With the worn and rough end of the pick, rub really fast on the D fret. You can raise it from there.

15). If you don't have a locking tremolo system, bend notes from behind the nut. Bend G up to A, or higher, by pushing the string behind the nut.

There are a million more "dementations of frequencies" possible. With each one of these examples, you can elaborate endless. Knock yourself out, knuckleheads. ■

guitar FOR THE PRACTICING MUSICIAN

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OPEN EARS

by Steve Morse

PHRASING

I recently had the occasion to jam with Rick Derringer on *Rock and Roll Hoochie Koo*. Rick was playing some rock guitar that was real musical and melodic. It got me thinking about writing a column on phrasing. I think it was Wes Montgomery who said that a solo should be as beautiful or as memorable as the melody. The point is that phrasing can be both musical and full of energy.

There are many different ways of phrasing and no one way is the right way. Dire Strait's guitarist, Mark Knofler, is famous for his economic phrasing, as is David Gilmour, Billy Gibbons, Eric Clapton, and Jeff Beck; Allan Holdsworth and Eddie Van Halen are known for fluid continuous phrasings. Joe Walsh has the textbook style of easy-to understand phrasing. Also, Pat Metheny, Carlos Santana, Dickie Betts, Larry Carlton and Albert Lee are just a few of the guitar greats who spring to mind when I think of players with unique phrasing and signiture sounds. Robert Plant does little vocal improvs that would be textbook perfect for guitar. His adlibs are like little solos with very logical phrasing.

The point is that one of the things you can do to strengthen your soloing ability is to add new ideas to your phrasing. Listen to Eddie Van Halen on the **Star Fleet** album. I couldn't believe it was the same guy. He wasn't minimal in his notes, but he was definitely dividing up his phrasing. It was certainly different from what he is known for.

One of the first things you can do is to add a little breathing room. Singers and horn players do this because they have to. It's a natural thing that we're used to hearing in all forms of music, since singing or chanting was our first form of music. On guitar, you don't always have to stop in order to take a breath. Breathing room between phrases can be a long note with vibrato, a slide, a rest, or playing a chord.

The most obvious thing for me is to break something up into pieces. For instance, take one phase every two bars. That seems like a simple idea, but I've sat with people and tried to get them to do that. It's hard to get somebody out of the habit of playing continuously with absolutely no thought about phrasing. This simple thing will force a lot of people to look at music as little sentences put together. A personal example of this would be my slide guitar solo on *Twiggs Approved*. It's not that this in itself will make your solo more musical, but it will go a long way towards making it more listenable, and will help you think in terms of dividing sections into phrases. Another thing is to try making the first and third phrases have something similar about them. It can be rhythmic or perhaps a melodic variation. It's actually a songwriting technique, but it works well for solos, because the best kind of solo is one that is musically valid aside from being a bunch of hot licks. Having phrases one and three related is just like rhyming a poem or a song. The fade out on *Life's Been Good*, by Joe Walsh, is a good example of this.

In fact, something I found that makes instant improvement in my phrasing is if I start thinking of my solo as lines in a song. Singing what you play will force you to breathe eventually. The obvious example is George Benson. He does it on mike as a performance thing, but his stuff certainly flows. It's a kind of time-honored jazz tradition to sing along, and as a result it may have negative connotations to some rock players. But I've seen a lot of rock players do it. I sort of moan and groan along with what I play. I play so loud I don't have to be in tune with what I'm playing. But I do breathe exactly the way I play.

Another thing is to try putting some elements of the tune's melody in your solo. The Beatles are a good example for this one. Many of their solos were almost exactly the melody. On the Dregs tune, *What If*, I find it easy to incorporate melody into the solo when I play it live. It's just nice to start with a hint of the melody and take it from there.

Why not try to make your phrases go in different directions? Many people tend to play mostly in one direction. For me it's always easier to end on a high note. But if your solo always goes from high notes to low ones, try reversing it and vice-versa.

Phrasing can also be hidden in a complex run with many notes. You don't always have to play slow or "tasty" to have good phrasing. You can punctuate continuous notes with bends, anticipated notes or accents. For example, by accenting key notes you can make a simple and logical melody. I did that at the end of *The Bash*. I'm playing constant 16th notes, but the top note is forming a simple melody to fit over the chords.

All of these ideas are exercises to try while you're practicing. When you actually play, you don't think about any of this. I have to make this point clear, because some people believe that when I'm playing I'm thinking about these rules and ideas. All I'm doing is playing by instinct. It's the old phrase I used to hear a lot at school. "You've got to learn all this stuff, so you can forget it later and just play."

By Andy Aledort

ERUPTION

This is Eddie Van Halen's virtuoso showpiece, one minute and twenty-seven seconds of fury, strength and dexterity. Not your typical heavy metal chops party, this is a well-balanced, thought-out guitar solo, which features a variety of techniques, all of which Eddie executes with great control and aggressiveness.

The tune has been notated in free time, as it is a free guitar solo outside of strict rhythm or a set harmonic form. Eddie begins soloing with the A blues scale (A,C,D,D#,E,G), pulling off to the open B string for a little flash. Keep in mind that because this piece is outside of strict rhythm, all the phrases are subject to interpretation; I've tried to follow as closely as possible the *implied* time and the natural phrasing of the lines. Obviously, listening at half-speed will greatly help you to understand and recreate this piece. Eddie ends his first long phrase with some hefty tremolo bar use with the open low E string; the amount of pitch drop has been notated in terms of half-steps. Eddie sticks to the A blues tonality for the next phrase, following the chord accents played with the drums, but this time substitutes C# (A,B,C#,D,E,F#,G). This gives way to a change in tonality to E major at the tremolo picking section. This type of picking is generally executed by keeping a stiff wrist and moving the entire forearm back and forth at a rapid rate. The solo descending phrase is based on E Phrygian (E,F,G,A,B,C,D), after which his lines are based primarily on A Aeolian (A,B,C,D,E,F,G), E Aeolian (E,F#,G,A,B,C,D), and back to A Aeolian. Following a short descending riff, Eddie begins the infamous tapping section, which is made up of arpeggiated triads which resolve to new keys. He begins with C# minor, and resolves to A major, then B7, B major, and E major. This is followed in succession by C major, D major, and back to E major, followed by a repeated symmetrical pattern in E major, D major, C major and B major, with the last riff outlining triads alternating between the E minor and B major. The speed and precision with which Eddie executes this piece is impressive, to say the least, and gives you something concrete to strive for in developing your own chops.

STATESBORO BLUES

Duane Allman will always be remembered as one of the few masters of electric slide guitar, and this song is one of the best examples of his work. The most important things about his playing are his absolute control, his soulful touch, and his beautiful tone, which came from old Gibson Les Pauls, SGs, and 50-watt Marshall amps. Duane preferred glass slides, and he usually used a *Coricidin* bottle (*Coricidin* was a cold remedy that is no longer on the market, so it's virtually impossible to get one of the bottles). The use of glass as opposed to a metal slide helped him to get such a smooth, warm sound. He also wore the slide on the ring finger of his left hand, using his index and middle fingers to dampen the strings. Keep these fingers straight, laying behind the slide and lightly resting on all the strings. Developing this technique will take some practice, but it is the only way to eliminate overtones and excessive sliding sounds.

Equally important is the right hand technique; Duane fingerpicked exclusively when playing slide, and he employed a three-finger technique, using his thumb, index, and middle fingers. He would use his right hand fingers to dampen strings also, and the best rule to follow is this: When picking from low to high strings, use your thumb to dampen notes picked on the lower strings after a high string is picked. When picking from high to low strings, use the same finger used for picking, to dampen as notes on each successive string are produced. This is not easy to get a handle on immediately, so practice slowly and keep in mind that you must dampen notes after they are picked to prevent a succession of notes from ringing together. For some riffs the notes should ring together, so listen to the recording to study the variances in this technique.

For this tune, Duane's guitar is in open E tuning, which is illustrated on the first page of the transcription. This enables him to play primarily within a "box" position, illustrated below:

The song is in D, and in this tuning a D chord is produced by laying the slide across the 10th fret. The circled notes in the above box represent the root notes. Duane also uses this box pattern one octave higher, with the root notes on the 22nd fret. There are a few other positions used for specific riffs, so when you find them in the transcription, notice how they relate to the box.

Dickie Betts begins his solo after the third verse, starting with D pentatonic major. He creates a nice mood change by focusing on D pentatonic minor for

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the second half of his solo, increasing the blues intensity. One of the greatest things about the interplay between Duane and Dickie was not only their compatability as players, but the sound of two old Les Pauls battling it out.

For further study of Duane's slide technique, listen to one of his favorites, "Dreams," from the *Allman Brothers Band* album and the many great tunes from *Layla*.

CRAZY ON YOU

This song begins with a solo acoustic guitar introduction in 12/8 utilizing fingerpicking. For those of you unfamiliar with reading in 12/8, think of each beat as an eighth-note triplet: *1*-2-3, *2*-2-3, *3*-2-3, *4*-2-3. Most of the phrases in the intro consist of one quarter-note and one eighth-note on each beat, so count the quarter-note as the first two eighths of an eighth-note triplet added together (or tied, so to speak). Many of the notes should be allowed to ring together, interrupted by muted bass-note accents, so study the recording to get a clearer picture of the articulation. After the retard and fermata the song shifts to 4/4, and this guitar becomes the primary rhythm guitar for the rest of the song.

On the pre-chorus, an electric guitar augments the situation with accents on beats two and four and little double-stop fills which follow the chord movement. This guitar continues this approach during the subsequent verses and bridge section. During the guitar solo and preceeding chorus, two electric guitars play harmony lines based on A Aeolian (A, B, C, D, E, F, G), harmonizing thirds apart, primarily. A third guitar enters and is written in downstems along with another guitar. Both downstemmed notes can be played by any one guitar if desired, and the whole solo can be recreated on one guitar if you change some of the tabbing and replace bends with slides. This is a good practice to get into, because it will increase your fretboard awareness and give you more versatility on the instrument. There is a quality to the sound of three overdubbed guitars, however, that cannot be recreated on one guitar (just ask Tom Scholz). Overall, this is not a hard song to play and contains some techniques worthy of study.

AQUALUNG

It's hard to imagine anyone being unfamiliar with the ominous, trodding intro to "Aqualung," Jethro Tull's most famous and successful tune. Tull, along with Yes, ELP, and King Crimson, created a whole new genre of rock music in the late '60s and early '70s, borrowing

"classical" chord changes and thematic concepts and combining them with the power of rock to forge a musical direc-

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Iron Maiden

IN THE LISTENING ROOM

Musical Selections by John Stix

Last year's **Piece of Mind** solidified Iron Maiden's position as the standard-bearers for British metal in the 80s. So it was more than a little surprising to us to find bassist Steve Harris and guitarist Dave Murray so excited about groups like Journey, Jethro Tull and the all-acoustic Paul Winter Consort. But they were really quite at home in the Listening Room.

#1 *New Day Yesterday* from **Stand Up**, by Jethro Tull/Chrysalis 6360

STEVE: This is one of my all-time favorite bands. It's an old song but a great one, and one of the best from that period. Ian Anderson has an individualistic style of writing of which I'm a big fan. I like the buildup at the start and how it becomes the main riff. The guitar playing is heavy but melodic. Glenn Cornick was a good bass player. I was sorry to see him go.

DAVE: I like this one, too. The production is great. You can hear everything up front.

#2 *Run for Cover* from **Metal Health**, by Quiet Riot/Pasha FZ 38443

STEVE: I don't know who it is, but it gets you straight from the first riff. It comes on so powerful that you think, "What's this?" I like this sort of drumbeat; it's straight but fast. The drumbeat in the middle was also nice. I liked this one a lot on first hearing. The guitar playing is really good, as is the mix and the vocalist. I don't like the lyrics so much, but the melody line is good enough to pull it through. A strong melody line will almost always pull through over weak lyrics, especially when the singer sings with conviction, which this one does. This is a good song. I'd like to hear more from this band.

DAVE: I also got into this one straight away. The instruments sound really good, especially the guitar. The stuff he was playing was heavy but melodic. The vocalist is going for it. The guitar playing reminded me a little bit of Randy Rhoads. He played some weird bits.

GUITAR: That was Quiet Riot.

STEVE: It's funny because the vocals sounded like Noddy Holder, but I didn't want to say that. I haven't heard the album yet, only the title cut, which I'm not so keen on. It sounds like AC/DC. This song doesn't, so they obviously have their own thing.

#3 *Stone in Love* from **Escape**, by Journey/Columbia TC37408

STEVE: Excellent!

DAVE: The production is great, the guitar playing brilliant. He goes from something melodic into something fast.

STEVE: Neal Schon is a very stylized player. As soon as you hear him you know who it is. The band is that way too. This is their best album apart from their first, which was just called **Journey**. We played a Journey compilation tape as a warm-up for our audience and some kids were booing it. I couldn't understand why. The songs are good, the playing excellent. I think they are just an excellent band, but a lot of hardcore metal fans don't seem to like them. They're a band that can get away with singing about love because Steve Perry has a good melodic voice. This is just good and you can't knock it.

#4 *Icarus* from **Road**, by the Paul Winter Consort/A&M SP 4279

STEVE: I've never heard that before, but it sounds very much like Steve Hackett. I know he doesn't use cello in his stuff, but the actual chords on the acoustic guitar and the melody lines sound very much like something from **Voyage of the Acolyte**. I like this kind of music. It's mellow, but the melody line is really nice. The layering of the different instruments as they enter the song is used to good effect. I'd like to know who this is because I'd like to buy the album.

GUITAR: It's a live album by the Paul Winter Consort.

STEVE: It sounds too good to be live. The sound is great; everything is clear. When each instrument comes in, nothing is lost. The melody is fantastic.

DAVE: I like it too. From the start, when the instruments come in, it's really colorful and melodic. I'd buy this record. In fact I'd like to hear the rest of it.

STEVE: This kind of thing is why I was impressed with early Genesis. The melodies they used to come up with were outrageous. The mood is great. In a word, brilliant.

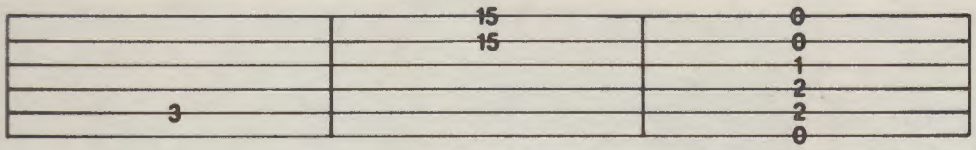
#5 *Rock Bottom* from **Strangers in the Night**, by UFO/Chrysalis CHS 2 1209

STEVE: This is one of my favorite live albums, from one of my favorite bands. Schenker is one of the best guitarists there is. He's said in interviews that he wasn't happy with his playing on this, but really, the album is great and *Rock Bottom* is a classic. He is such a stylist and many guitarists try to copy his vibrato. This is a very long guitar solo, but the atmosphere and feeling of the song is there throughout. It doesn't get boring.

DAVE: This is great Schenker. It captured the feel, and he plays so well. He can play slow or fast and maintain his feel. He's simply one of the best. ■

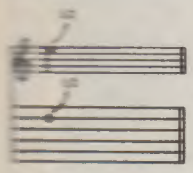
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

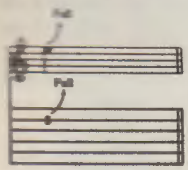


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

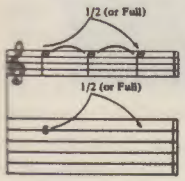
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



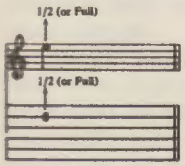
BEND: Strike the note and bend up ½ step (one fret).



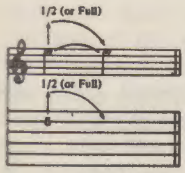
BEND: Strike the note and bend up a whole step (two frets).



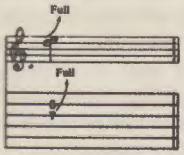
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



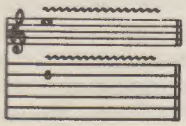
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



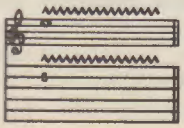
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



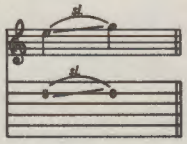
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



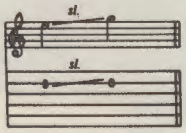
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



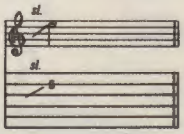
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



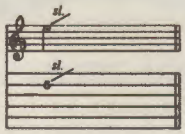
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



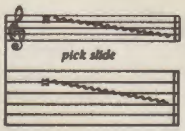
SLIDE: Same as above, except the second note is struck.



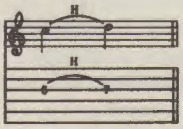
SLIDE: Slide up to the note indicated from a few frets below.



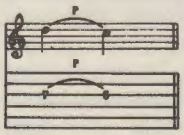
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



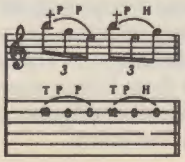
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



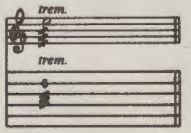
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



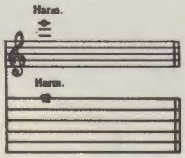
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



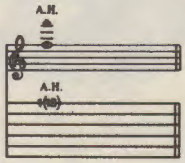
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



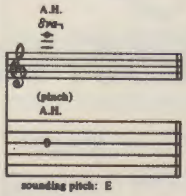
TREMOLO PICKING: The note is picked as rapidly as possible.



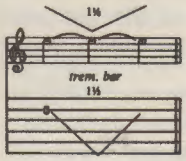
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



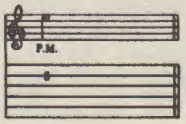
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

Ian Anderson — Jethro Tull

by John Stix

Ferreting out obscure blues tunes and their composers seemed a divine mission to the dedicated young British musicians of the mid-60's. Their commitment and success in reshaping this most American folk heritage forever shaped the future of rock music. By the late 60s these new blues had found a king in the electric lead guitar. Rather, Hendrix was king; Clapton was God. A Scottsman, Ian Anderson, was also part of this movement. But rather than wielding the spirit of Albert King, Anderson bounced off the raw jazz excitement and primitive simplicity of Roland Kirk's flute playing.

Combining British blues fever with his own vision of jazz and r & b, Ian Anderson's group, Jethro Tull, launched itself with **This Was**. Today that album still bristles with the electric blues energy of guitarist Mick Abrahams and Ian's own pretention-free dip into jazz. The following years saw Anderson pluck additional influences from the rich European folk and classical traditions.

Under his complete direction, Tull became one of the key groups to develop the more highly structured, often epic sounds that characterized British progressive rock in the 70s. Always the most overtly British of the progressive bands, Tull's "Elizabethan Boogie" still maintained a strong link to blues-based rock. An arching Marshall was never that far out of earshot. But along with the commercial success of **Aqualung** and **Thick as a Brick**, Tull joined their British cousins, ELP, Yes and Genesis, who were all labeled pompous by the press.

Of particular pain to the critics was Anderson's status as a premiere flautist—though it gave him as much of a laugh to be pictured among the Playboy All-stars, ready to mix it up with Miles Davis. But in the music business, fame, talent and popularity always mix in strange ways. The irony concerning his abilities as a flautist was not lost on Anderson. Nor was the opportunity it presented.

Playing more to the social conscience than the conflicts of love, Tull's recordings, 18 so far, reflect Anderson's views on matters from religion to ecology. Their latest album is entitled **Under Wraps**, but for our classics issue, Anderson began at the beginning.

DEVELOPING A SOUND

My only real interest in jazz was where it joined the blues, as presented by people like Roland Kirk and Mose Allison. My first musical attempts were very much along the lines of the Rolling Stones. But rather than learn their songs off their first album, I was aware that they were singing songs by Americans. It then became necessary to research Willie Dixon, Howlin' Wolf and the whole lot of them. I became in a very genteel way, a student of American urban and folk blues. Jethro Tull started by trying to find that kind of material.

Blues, if you remember, was more popular in England in the late 60s than it was in America. You'd come to the States and talk about Muddy Waters, and people looked at you blankly. Whereas as an underground music in England and Europe all those American blues artists were tremendously popular. The only time they ever got paid well or slept in a decent hotel was when they came to Europe for a folk or blues festival.

I became aware of their music and researched it enough to find songs that we would then do as a British r&b arrangement. The only difference between us and the other bands doing the same kind of thing was that I went more towards the folk blues. I was always attracted to the happy-go-lucky, sing-a-long style of people like Sonny Terry and Brownie McGhee. That lasted for long enough to come to the conclusion that I was not in fact black, and not likely to turn that color no matter how long and hard I played.

Jethro Tull's initial period as a blues band is recorded on **This Was**. Mick Abrahams, the original guitarist, left the band and we entered a phase of writing songs that weren't so imitative of anybody else. Many of these were the beginnings of my own awareness of my folk heritage. I suppose there were also the most tentative beginnings of the sound of classical music, but not the form. With the **Stand Up** and **Benefit** albums I started to hear some sort of classical music. My listening never got much beyond Beethoven. The height of my music listening is still to hear Beethoven's 9th Symphony. To me, that is THE complete musical work.

TULL IN THE 80S

I don't think we ever discarded anything of the blues guitar techniques or basic rhythms. Colors have been added, not taken away. The only thing we don't do is drone on with the kind of harmonic simplicity of the blues. That gets boring. But in terms of melodies and improvisation, it's not boring. There are a lot more rich chords to put against those simple melodies to create more, not fewer, colors.

Every song is an experiment. There always has to be something in it that I haven't done before. I have only a few basic ideas that I pursue. I just try and find different ways of getting them across. Every song is an experiment, but there's nothing that I would say is particularly experimental. The albums you might think the most experimental, **Thick as a Brick** and **Passion Play**, were, oddly enough, the least experimental. That whole period was very much the band playing together. It was less of me and more of them. The arrangements might have been fairly complicated, but they were all pretty instant. They came to us quickly. Those albums were fun to do in relation to the rest of what we've done. I think they're a musical cul de sac, in the sense that you can't go much beyond that without becoming irrelevant. Lyrically they became far more abstract and difficult for people to relate to. Musically they weren't that outrageously complex. They were just a welter of ideas, one after another. They're pretty taxing to listen to. I don't think we or anybody could go along in that direction for very long. Obviously in the 70s that happened to a lot of bands.

Jethro Tull certainly came back in terms of reaffirming its roots and going for more simple and direct music. Genesis are a prime example of a band that learned to play more simple direct things and played better than ever before.

PRACTICE AND COMPOSING

The nearest thing to my practicing any instrument is using it to write a song. Where I tend to write on something that I can't quite play, I improve my technique a little bit by coping with a new song. But I don't practice anything. I've never had any need to practice. I'm not that kind of musician, and I don't think I want to be. I don't want to know too much about my instrument. I don't want to be too technically capable because I think that would rob me of some special kind of naive excitement. I'd rather be fumbling because fumbling is the way to discovery. And discovery is what music is still about for me. It's got to be an adventure every time you sit down and pick something up to have a go at it. Each time has got to be its own little adventure. And all these adventures set you off on this brave little ship across uncharted musical seas, where you may find the thing sinking after five minutes. But you struggle back to shore, get yourself a cup of coffee and start again. And once in a while you find yourself really sailing and that's great! ■

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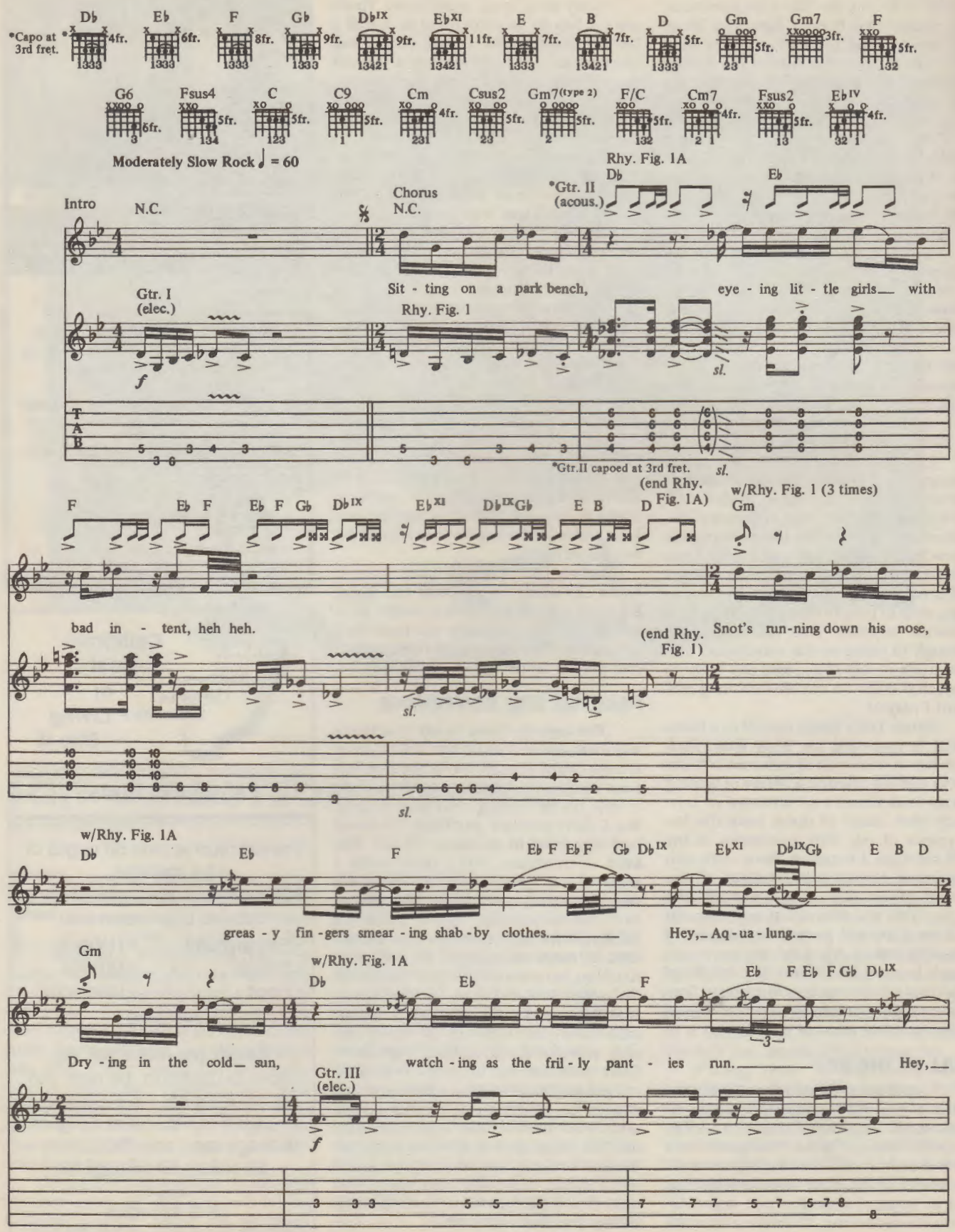
AQUALUNG

As Recorded by Jethro Tull
(From the album AQUALUNG/Chrysalis Records)

Words and Music by Ian Anderson and Jennie Anderson



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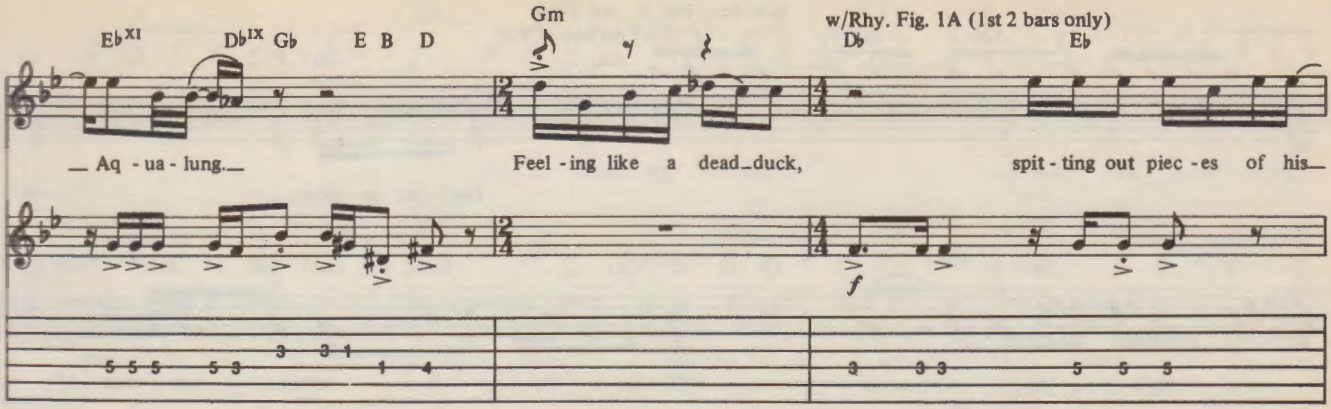
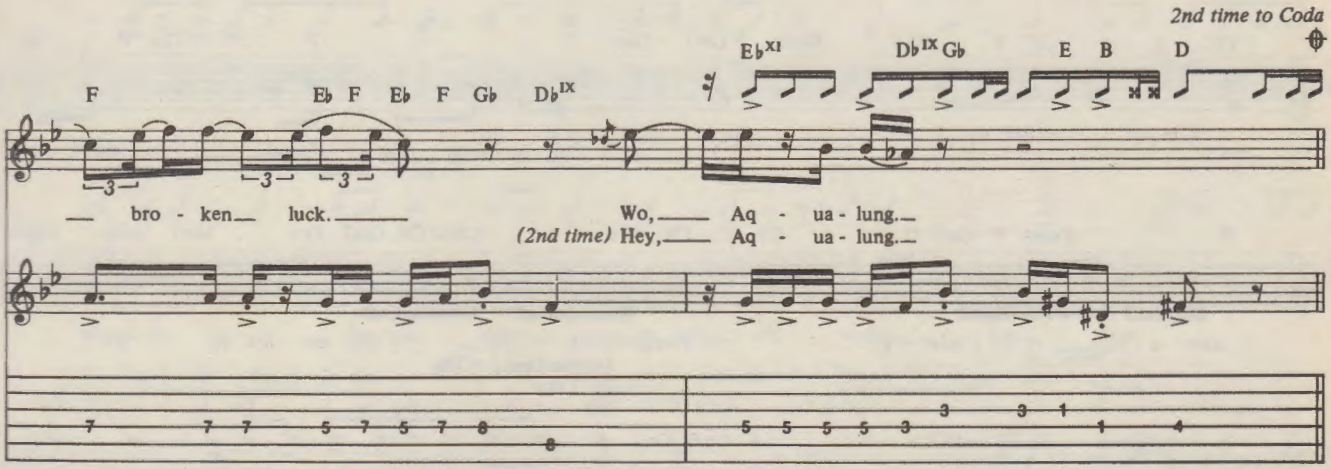
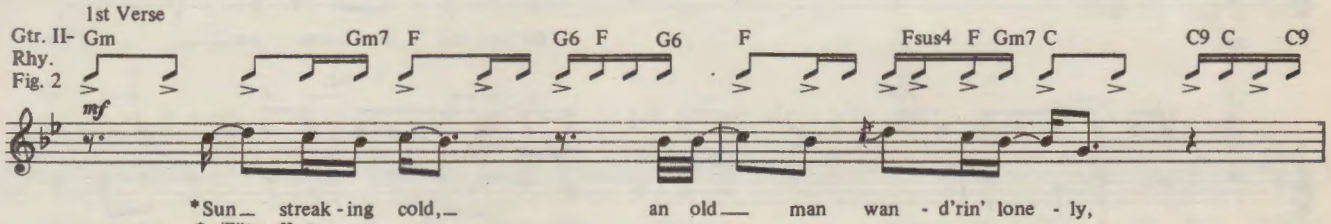
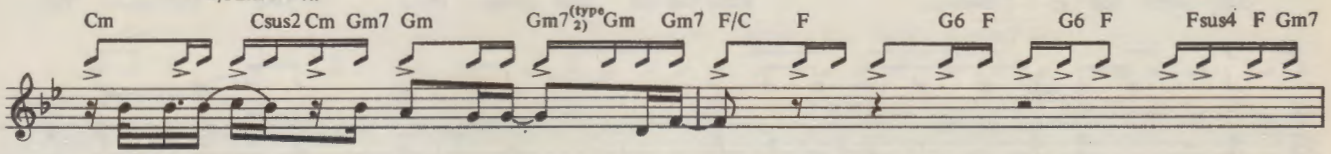
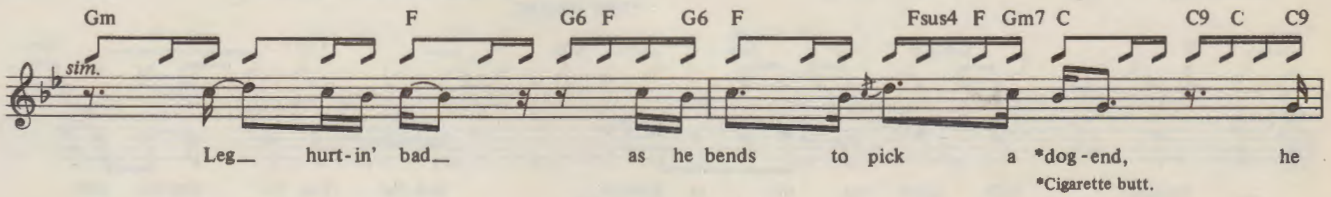
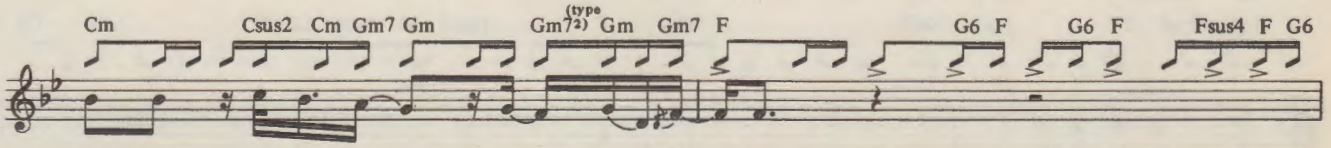

E♭XI D♭IX G♭ E B D
Gm
w/Rhy. Fig. 1A (1st 2 bars only)
D♭ E♭
— Aq - ua - lung.—
Feel - ing like a dead_duck,
spit - ting out piec - es of his—
f

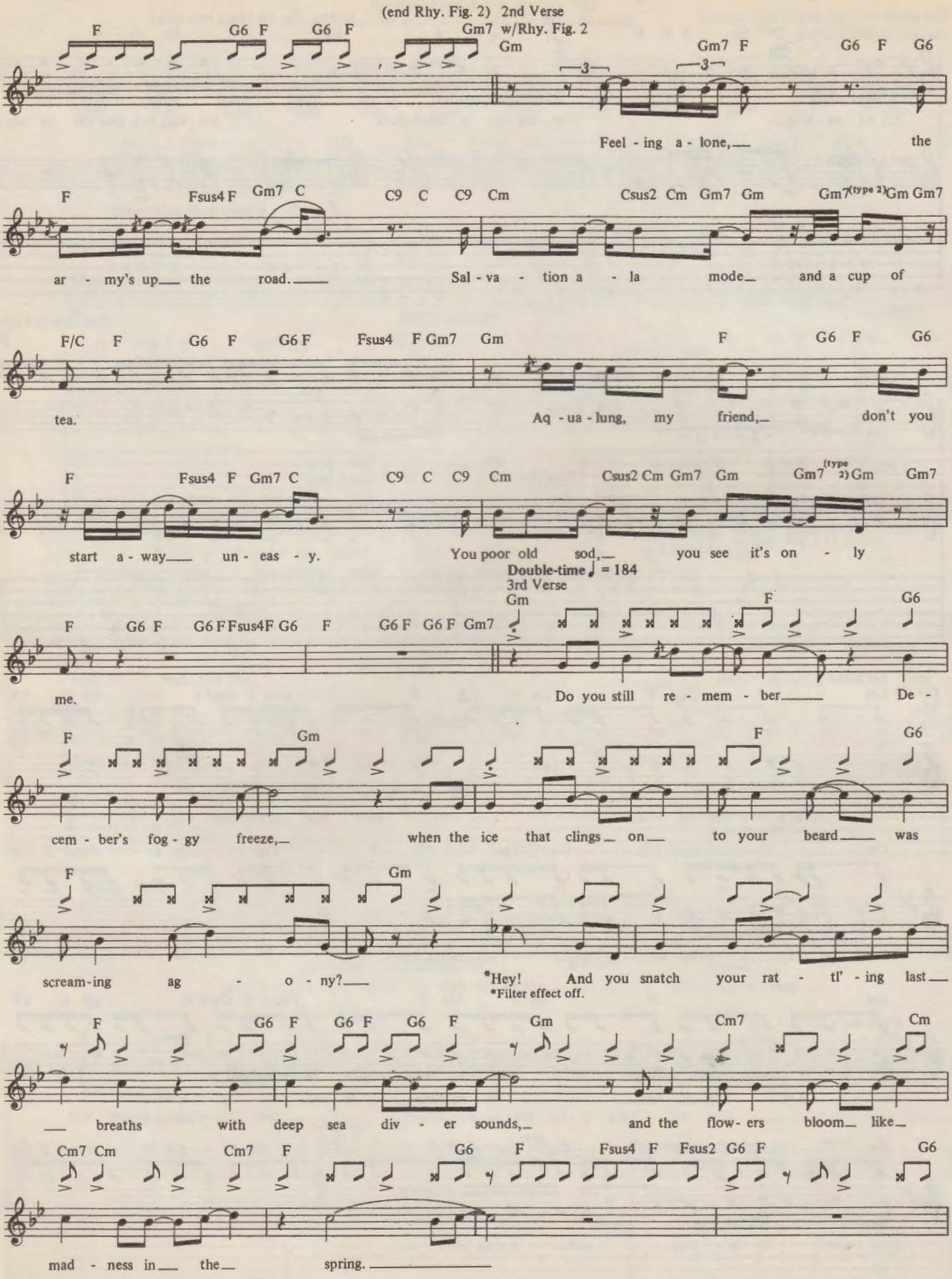

2nd time to Coda
F E♭ F E♭ F G♭ D♭IX
E♭XI D♭IX G♭ E B D
— bro - ken— luck.——
Wo,—— Aq - ua - lung.—
(2nd time) Hey,—— Aq - ua - lung.—

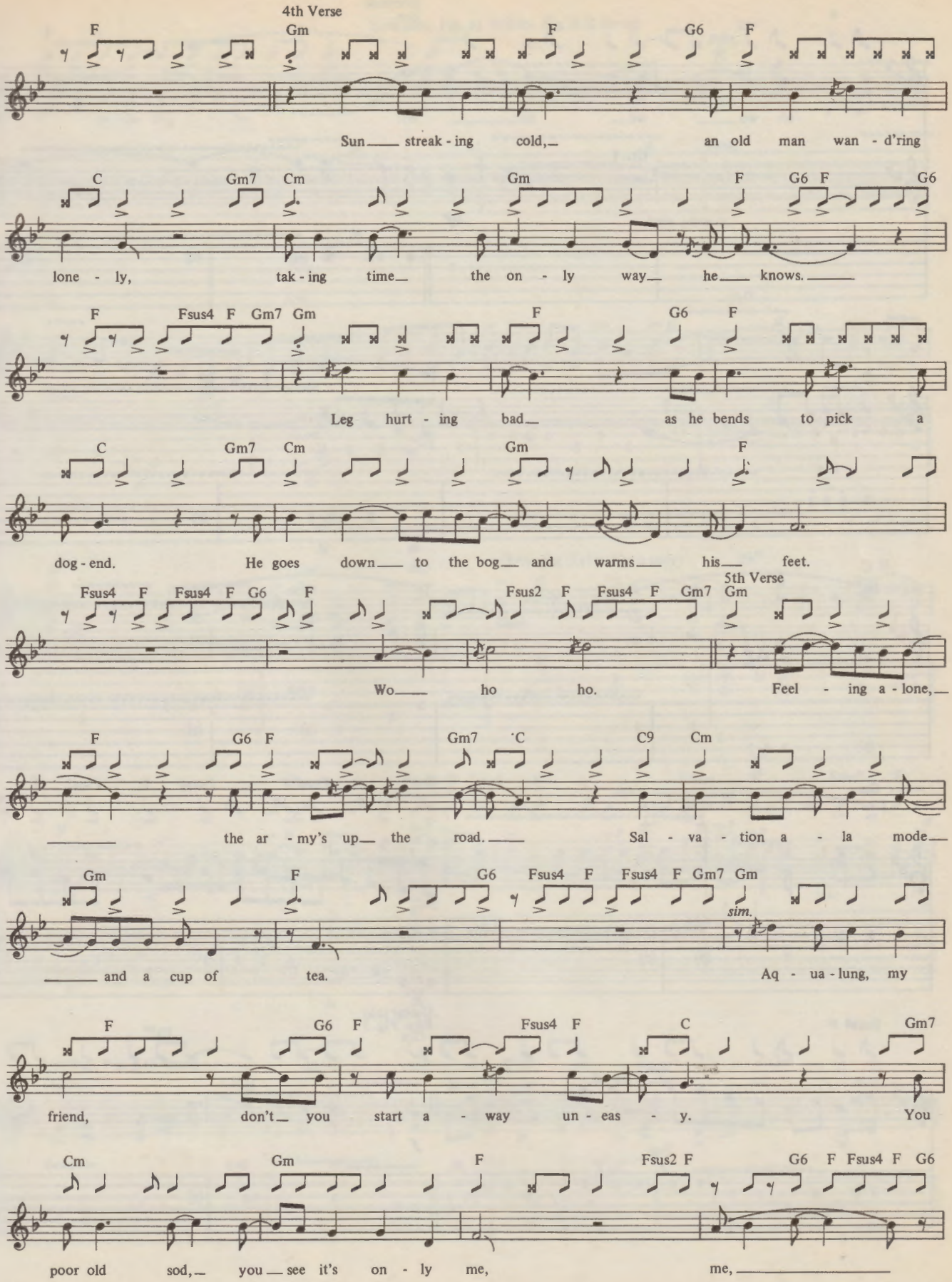

1st Verse
Gtr. II-Rhy. Fig. 2
Gm Gm7 F G6 F G6 F Fsus4 F Gm7 C C9 C C9
mf
*Sun— streak - ing cold,—
an old— man wan - d'rin' lone - ly,
*w/Filter effect.

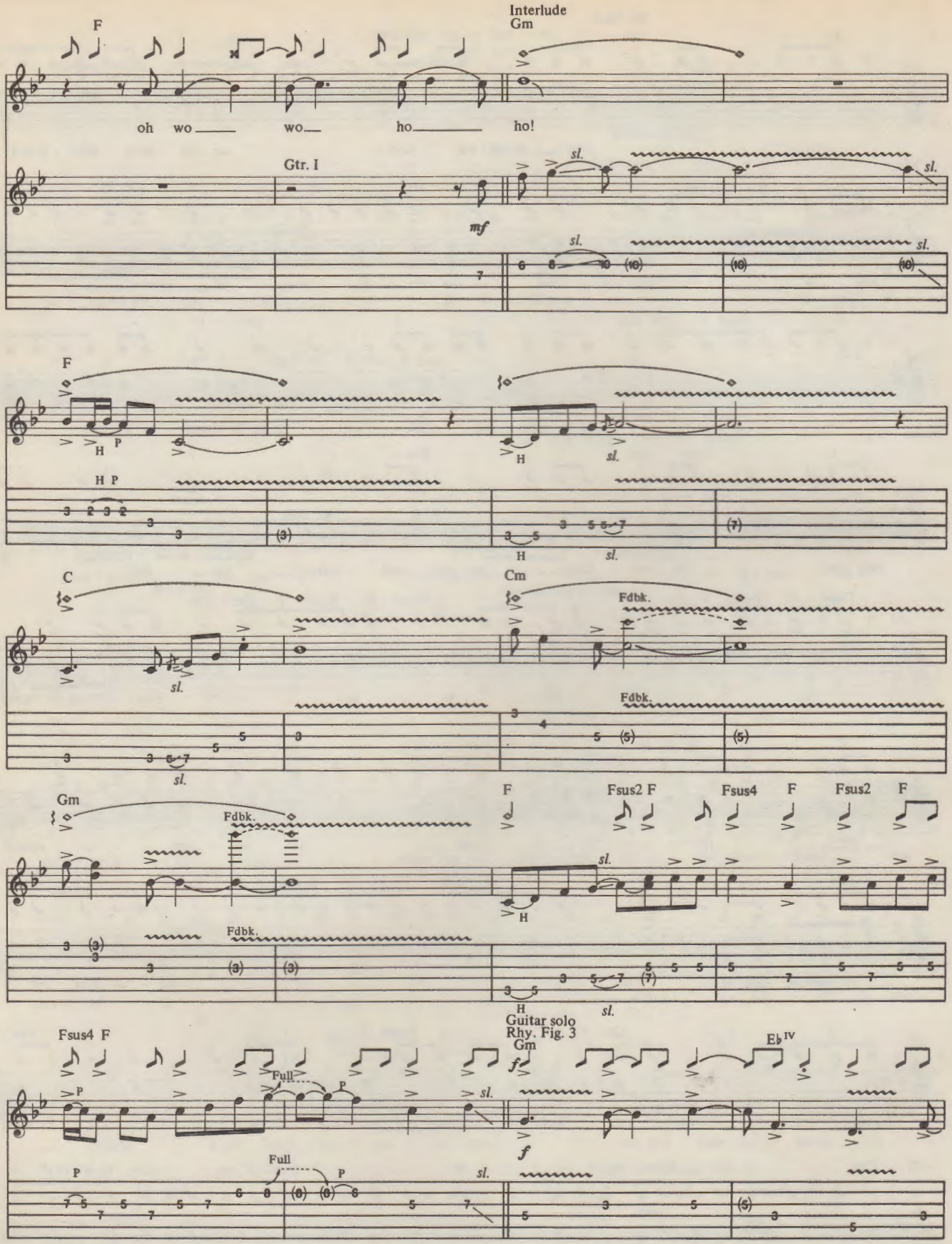

Cm Csus2 Cm Gm7 Gm Gm7(type 2) Gm Gm7 F/C F G6 F G6 F Fsus4 F Gm7
tak - ing time—— the on - ly way— he knows.—

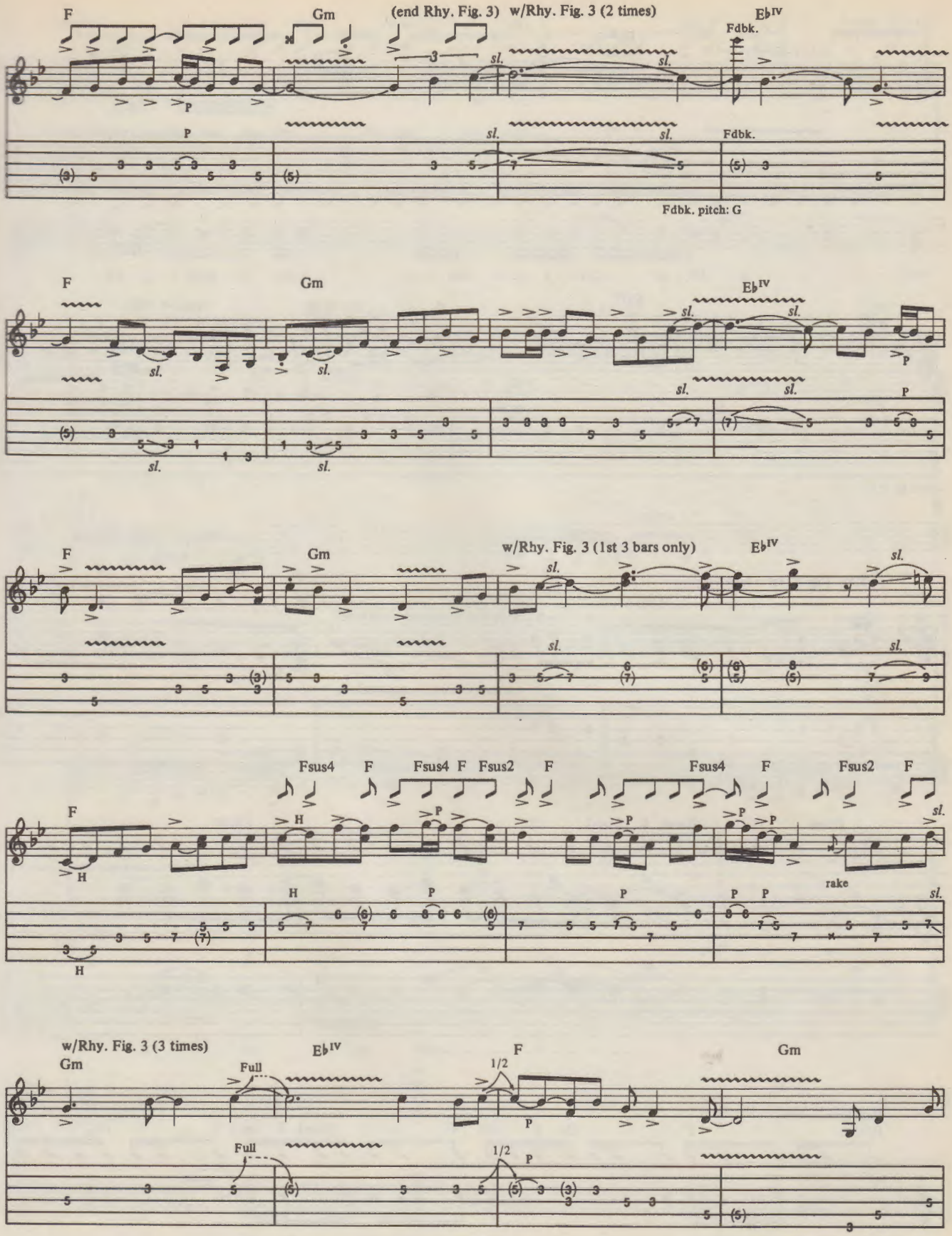

Gm F G6 F G6 F Fsus4 F Gm7 C C9 C C9
sim.
Leg— hurt - in' bad—
as he bends to pick a *dog - end,
he
*Cigarette butt.

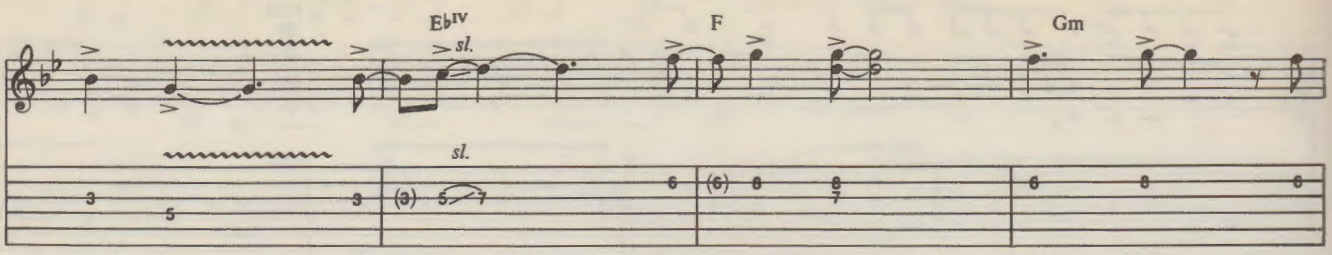

Cm Csus2 Cm Gm7 Gm Gm7(type 2) Gm Gm7 F G6 F G6 F Fsus4 F G6
goes down to the bog— and— warms his— feet.

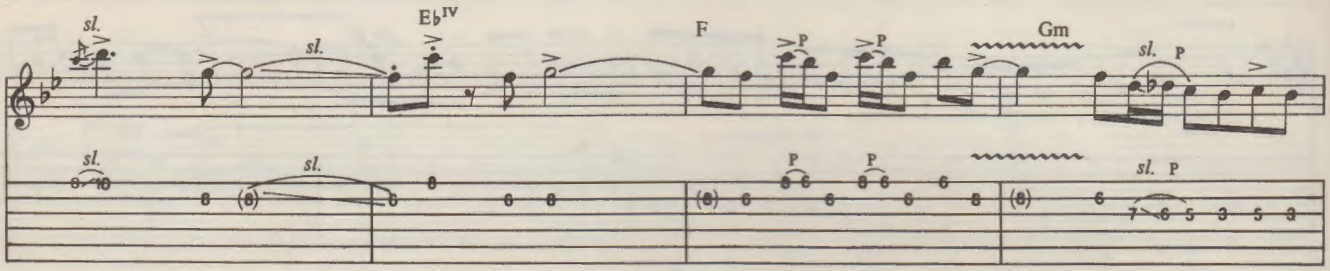

(end Rhy. Fig. 2) 2nd Verse
w/Rhy. Fig. 2
F G6 F G6 F Gm7 Gm Gm7 F G6 F G6
Feel - ing a - lone, the
F Fsus4 F Gm7 C C9 C C9 Cm Csus2 Cm Gm7 Gm Gm7(type 2) Gm Gm7
ar - my's up the road. Sal - va - tion a - la mode and a cup of
F/C F G6 F G6 F Fsus4 F Gm7 Gm F G6 F G6
tea. Aq - ua - lung, my friend, don't you
F Fsus4 F Gm7 C C9 C C9 Cm Csus2 Cm Gm7 Gm Gm7(type 2) Gm Gm7
start a - way un - eas - y. You poor old sod, you see it's on - ly
Double-time ♩ = 184
3rd Verse
F G6 F G6 F Fsus4 F G6 F G6 F G6 F Gm7 Gm F G6
me. Do you still re - mem - ber De -
F Gm F G6
cem - ber's fog - gy freeze, when the ice that clings on to your beard was
F Gm
scream-ing ag - o - ny? *Hey! And you snatch your rat - tl' - ing last
*Filter effect off.
F G6 F G6 F G6 F Gm Cm7 Cm
breaths with deep sea div - er sounds, and the flow- ers bloom like
Cm7 Cm Cm7 F G6 F Fsus4 F Fsus2 G6 F G6
mad - ness in the spring.

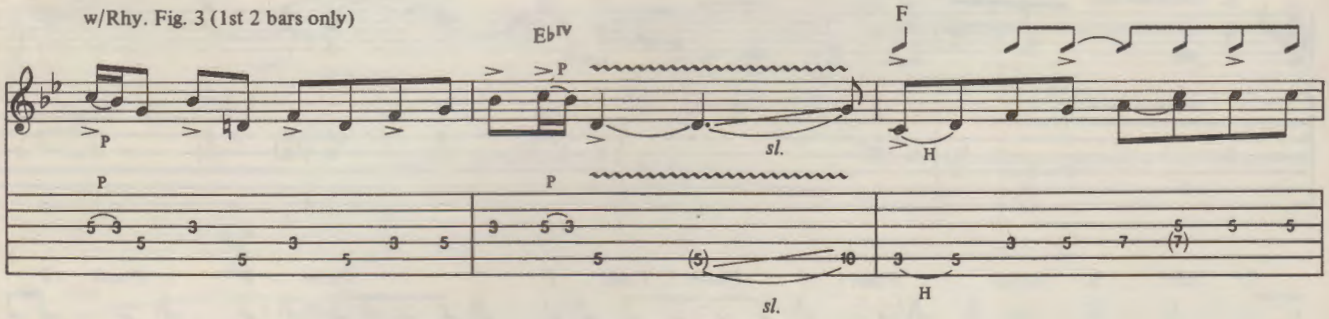

4th Verse
F Gm F G6 F
Sun streak - ing cold, an old man wan - d'ring
C Gm7 Cm Gm F G6 F G6
lone - ly, tak - ing time the on - ly way he knows.
F Fsus4 F Gm7 Gm F G6 F
Leg hurt - ing bad as he bends to pick a
C Gm7 Cm Gm F
dog - end. He goes down to the bog and warms his feet.
5th Verse
Fsus4 F Fsus4 F G6 F Fsus2 F Fsus4 F Gm7 Gm
Wo ho ho. Feel - ing a - lone,
F G6 F Gm7 C C9 Cm
the ar - my's up the road. Sal - va - tion a - la mode
Gm F G6 Fsus4 F Fsus4 F Gm7 Gm
sim.
and a cup of tea. Aq - ua - lung, my
F G6 F Fsus4 F C Gm7
friend, don't you start a - way un - eas - y. You
Cm Gm F Fsus2 F G6 F Fsus4 F G6
poor old sod, you see it's on - ly me, me,

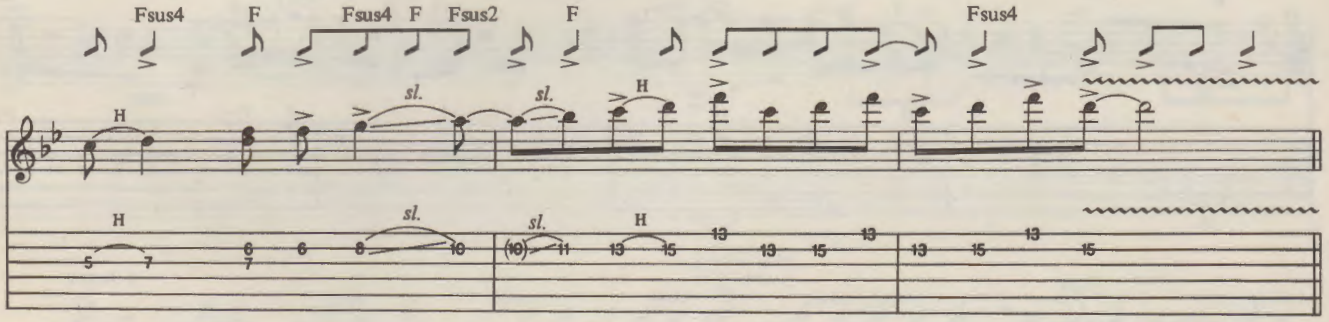

F
Interlude
Gm
oh wo wo ho ho!
Gtr. I
mf
sl.
F
H P
H
C
Cm
Fdbk.
Gm
F
Fsus2 F
Fsus4 F
Fsus2 F
Fsus4 F
Guitar solo
Rhy. Fig. 3
Gm
Eb IV
Full
P
f

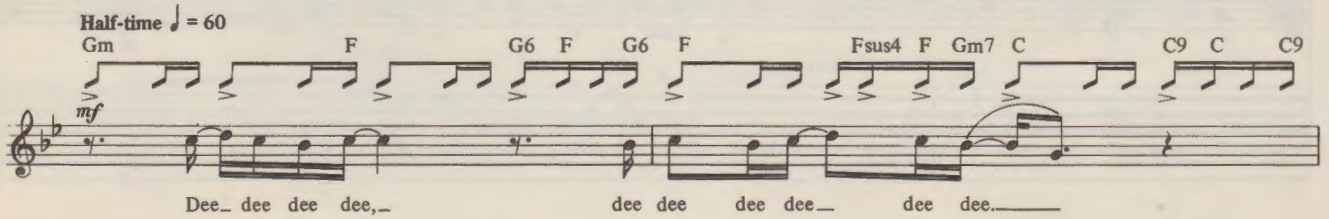

F
Gm
(end Rhy. Fig. 3) w/Rhy. Fig. 3 (2 times)
E♭IV
Fdbk.
sl.
P
Fdbk. pitch: G
w/Rhy. Fig. 3 (1st 3 bars only)
Fsus4
Fsus2
H
rake
w/Rhy. Fig. 3 (3 times)
Full
1/2

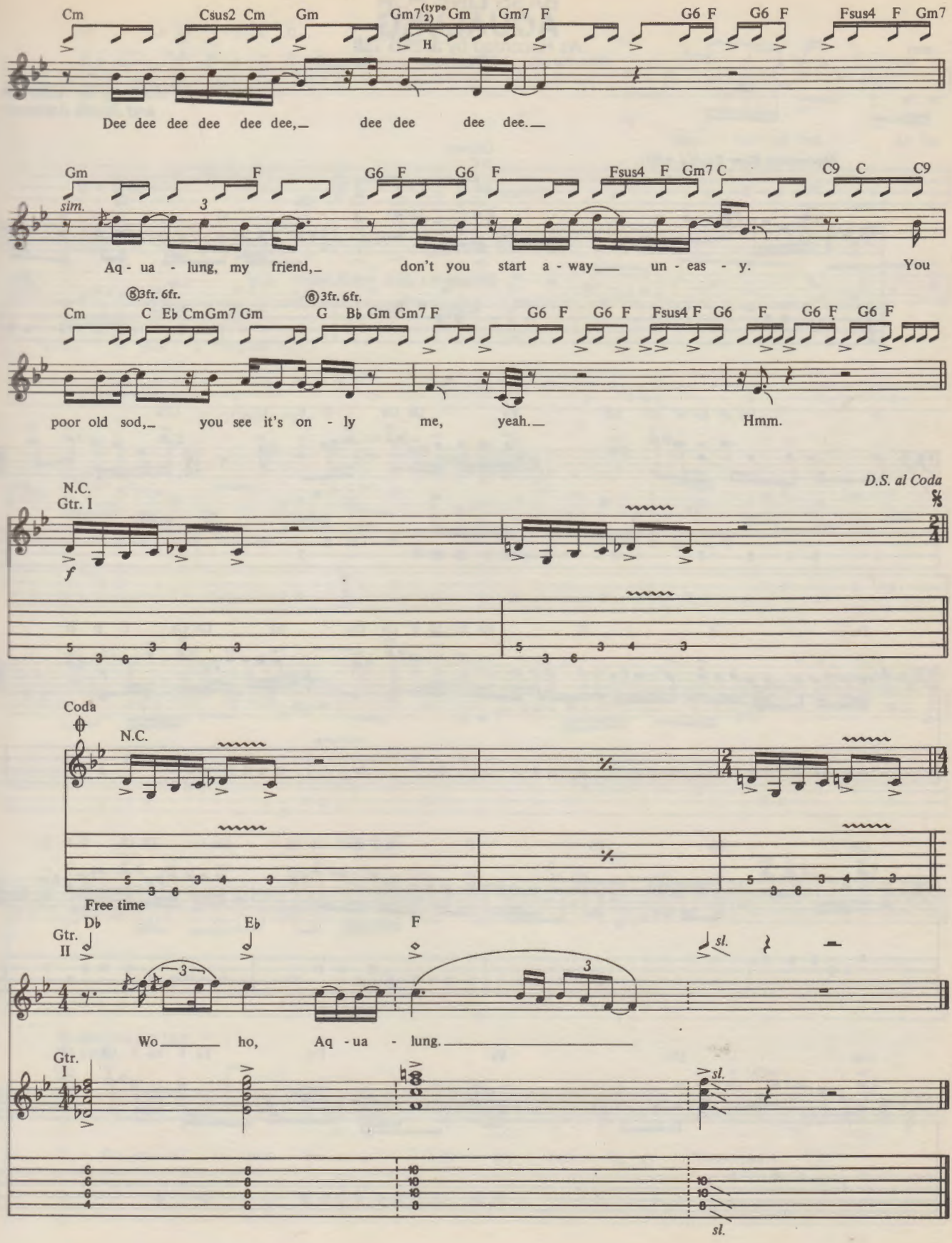

E♭IV
F
Gm
sl.


E♭IV
F
Gm
sl.
P


w/Rhy. Fig. 3 (1st 2 bars only)
E♭IV
F
P
sl.
H


Fsus4
F
Fsus4 F Fsus2
F
Fsus4
H
sl.

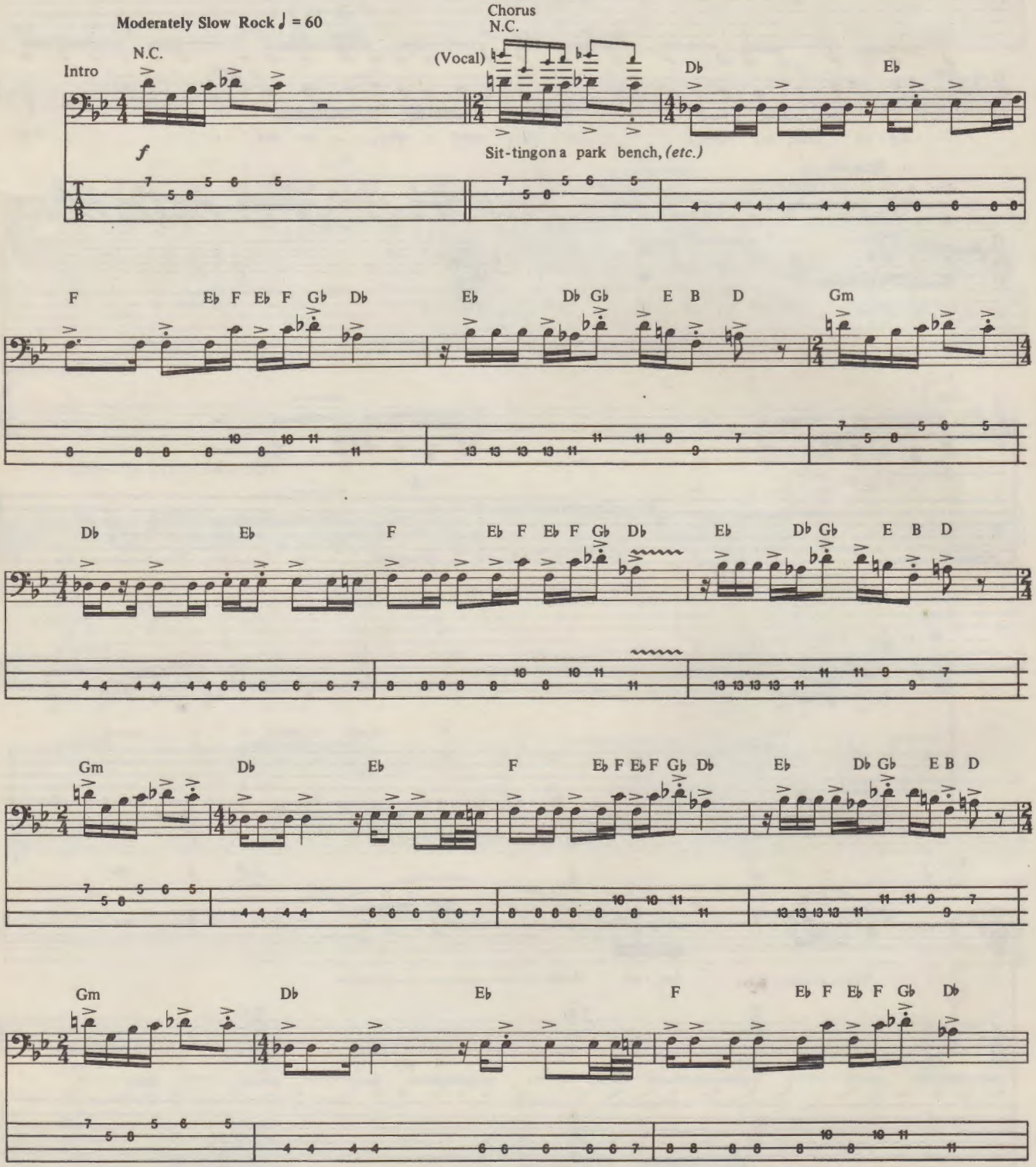

Half-time ♩ = 60
Gm
F
G6 F G6 F
Fsus4 F Gm7 C
C9 C C9
mf
Dee_ dee dee dee,_
dee dee dee dee_
dee dee.


Cm Csus2 Cm Gm Gm7 (type 2) Gm Gm7 F G6 F G6 F Fsus4 F Gm7
H
Dee dee dee dee dee dee, dee dee dee dee.
Gm F G6 F G6 F Fsus4 F Gm7 C C9 C C9
sim.
3
Aq - ua - lung, my friend, don't you start a - way un - eas - y. You
3fr. 6fr.
Cm C Eb Cm Gm7 Gm G Bb Gm Gm7 F G6 F G6 F Fsus4 F G6 F G6 F G6 F
poor old sod, you see it's on - ly me, yeah. Hmm.
N.C.
Gtr. I
f
D.S. al Coda
Coda
N.C.
Free time
Gtr. II
Db Eb F
sl.
Wo ho, Aq - ua - lung.
Gtr. I
sl.

BASS LINE FOR
AQUALUNG

As Recorded by Jethro Tull
(From the album AQUALUNG/Chrysalis Records)

Words and Music by Ian Anderson
and Jennie Anderson



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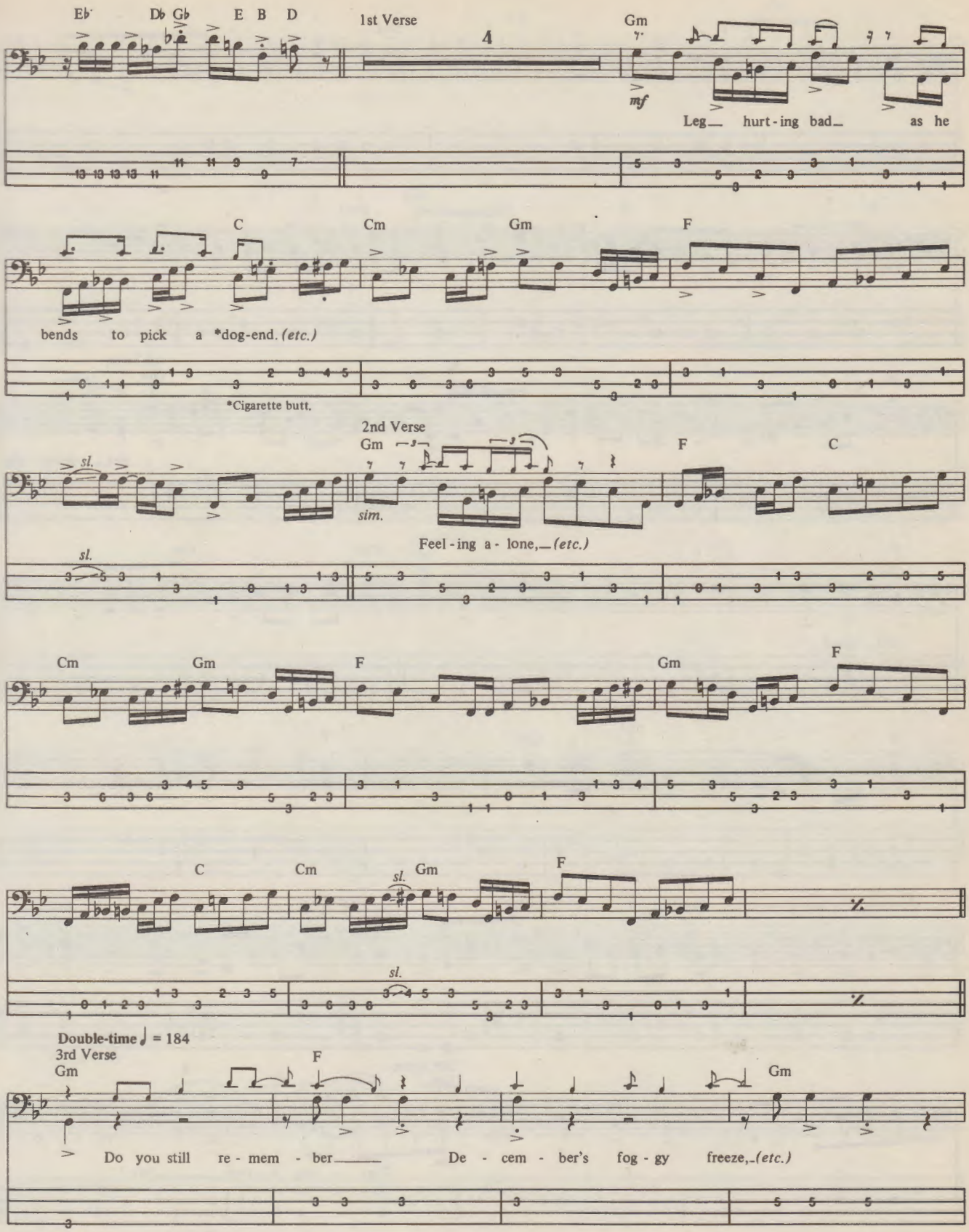
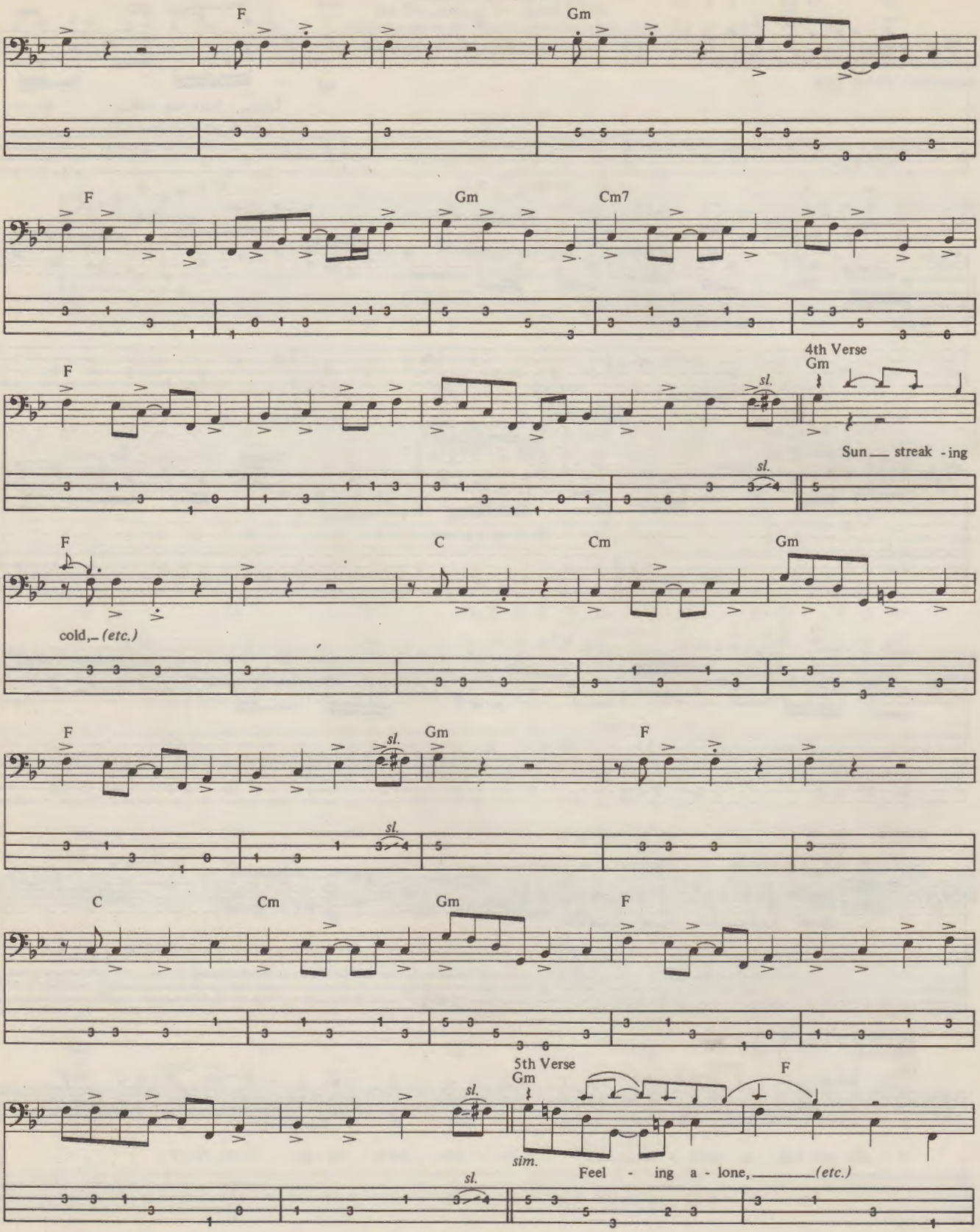
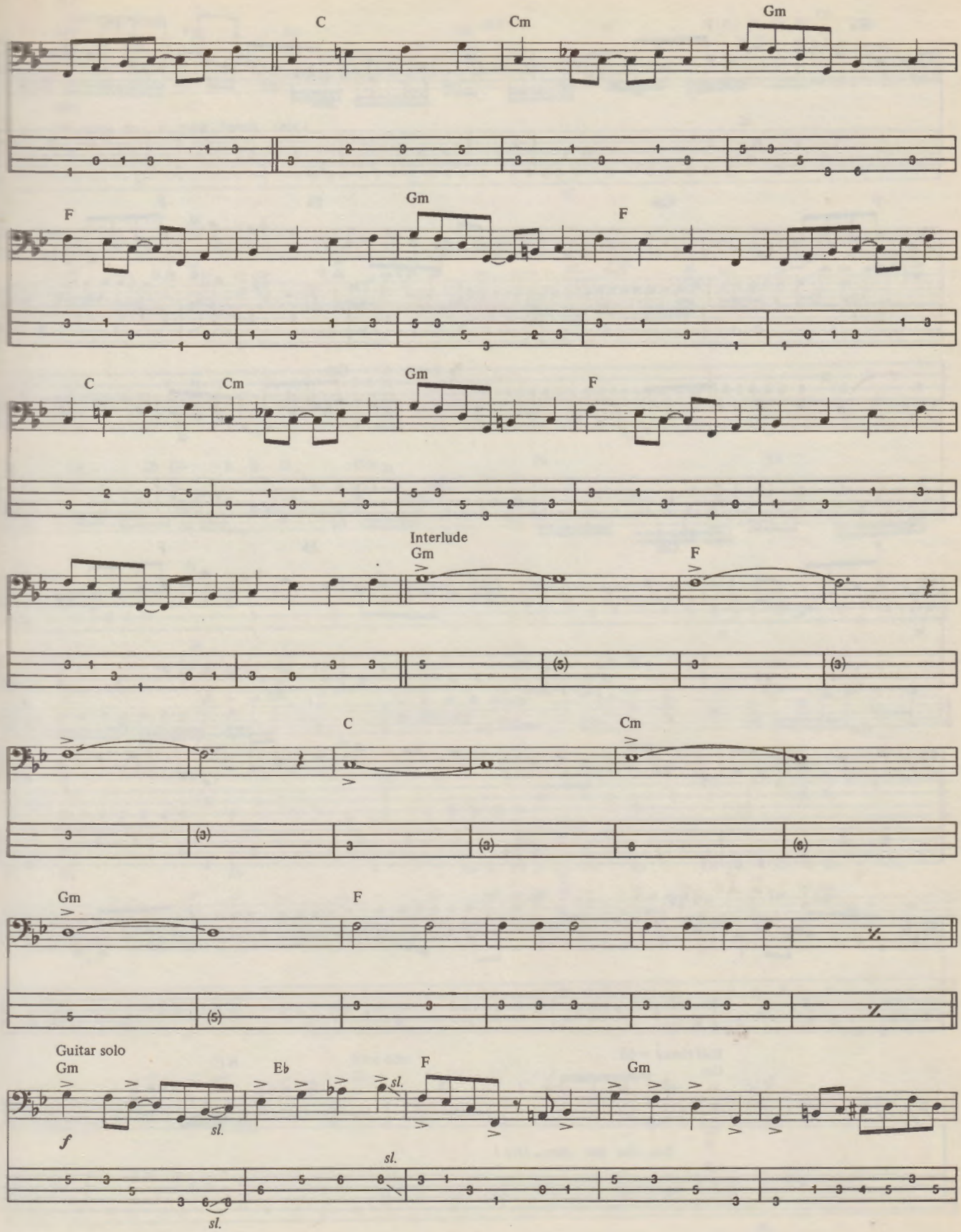
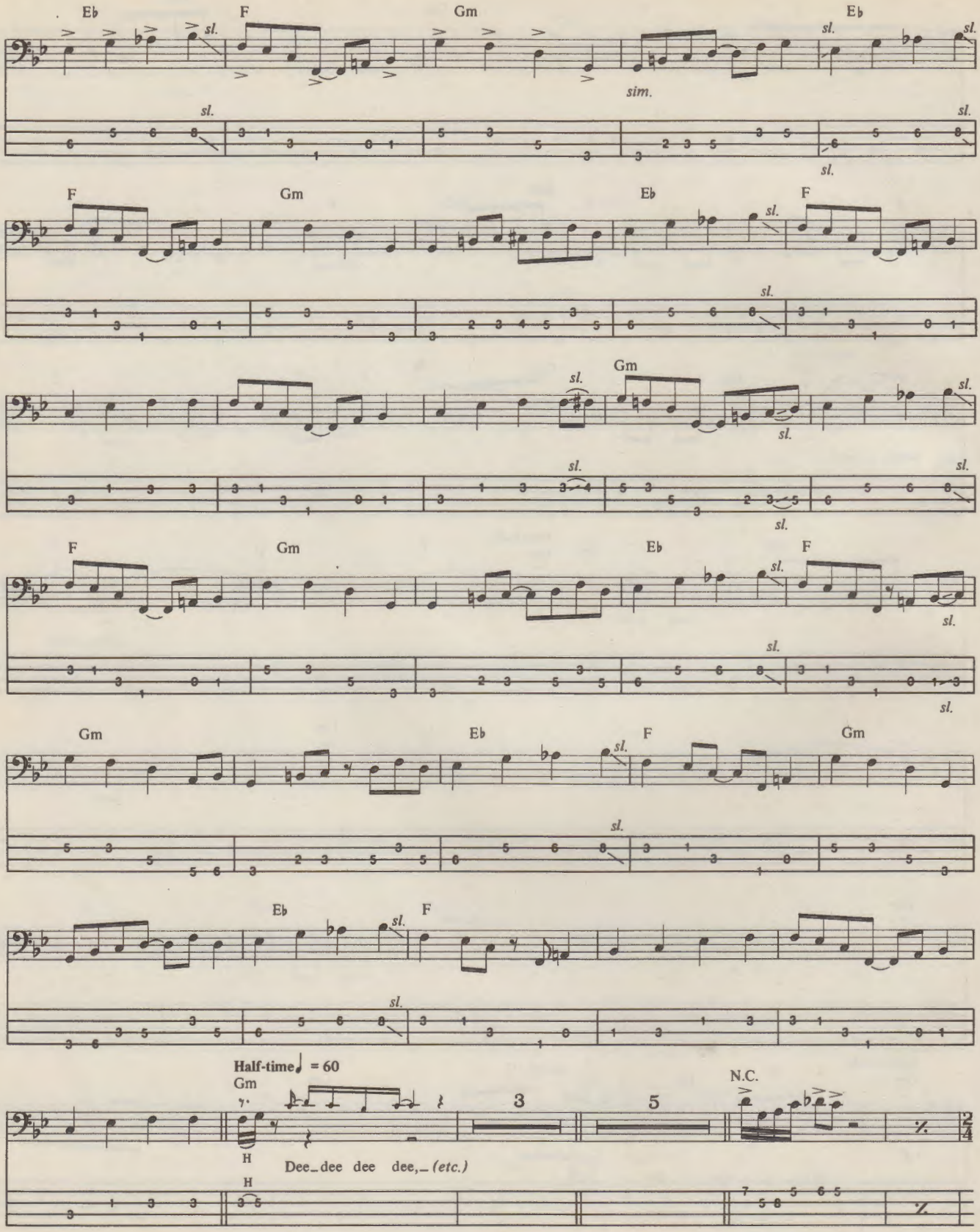
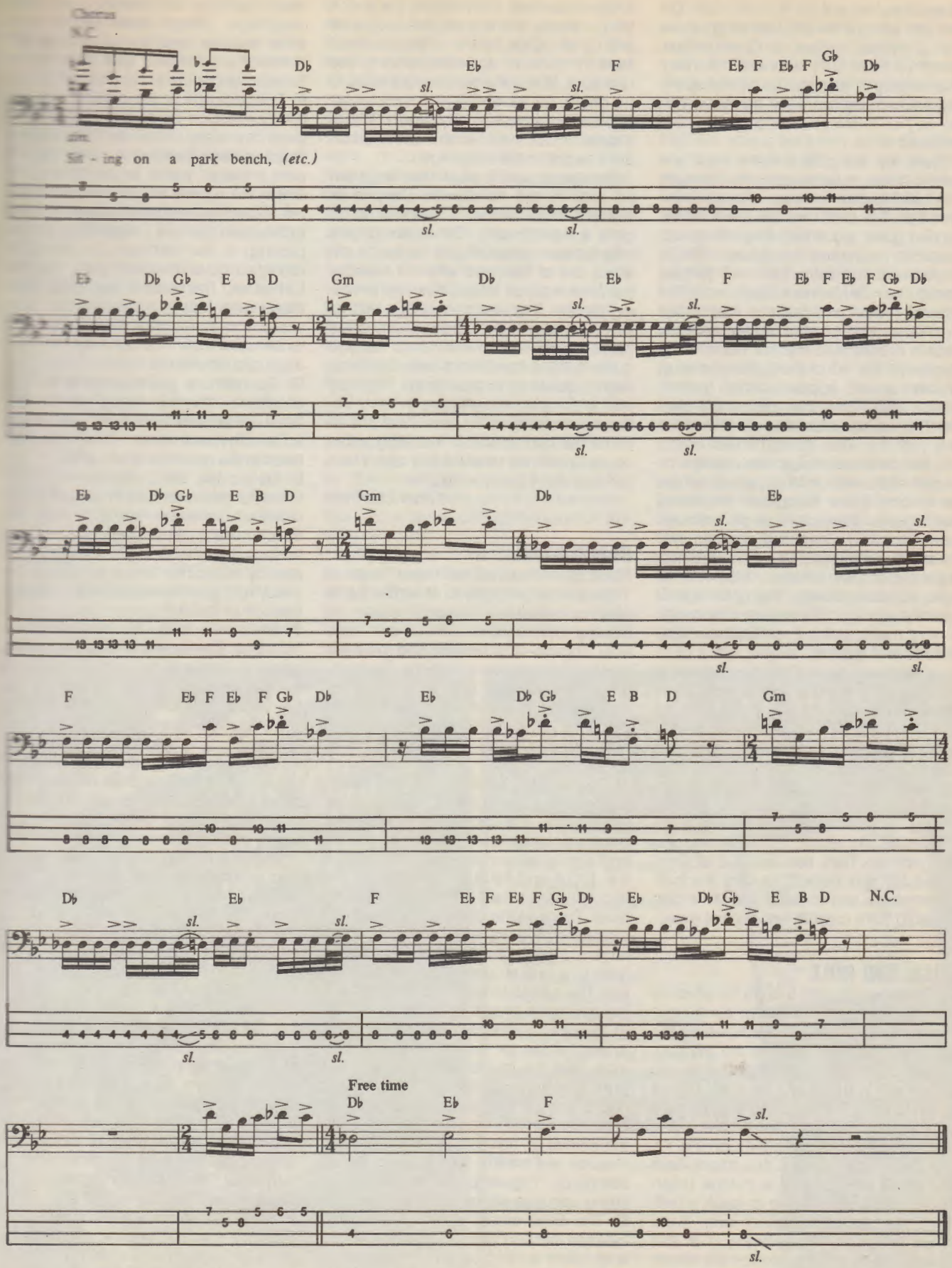

Eb Db Gb E B D
1st Verse
4
Gm
mf
Leg_ hurt-ing bad_ as he
C Cm Gm F
bends to pick a *dog-end. (etc.)
*Cigarette butt.
2nd Verse
Gm
sl.
sim.
F C
Feel-ing a-lone,_ (etc.)
Cm Gm F Gm F
C Cm sl. Gm F
Double-time ♩ = 184
3rd Verse
Gm F Gm
Do you still re-mem-ber_ De-cem-ber's fog-gy freeze,_ (etc.)


F
Gm
F
Gm
Cm7
F
4th Verse
Gm
sl.
Sun___ streak - ing
sl.
F
C
Cm
Gm
cold,_ (etc.)
F
sl.
Gm
F
sl.
C
Cm
Gm
F
5th Verse
Gm
F
sl.
sim.
Feel - ing a - lone,_____(etc.)
sl.


C
Cm
Gm
F
Gm
F
C
Cm
Gm
F
Interlude
Gm
F
C
Cm
Gm
F
Guitar solo
Gm
Eb
F
Gm
f
sl.
sl.
sl.
sl.


Eb
F
Gm
Eb
sl.
sim.
F
Gm
Eb
F
Gm
F
Gm
Eb
F
Gm
Eb
F
Gm
Eb
F
Half-time ♩ = 60
Gm
N.C.
H
Dee_dee dee dee,_ (etc.)


Chorus
N.C.
Db Eb F Eb F Eb F Gb Db
sl.
Sit - ting on a park bench, (etc.)
Eb Db Gb E B D Gm Db Eb F Eb F Eb F Gb Db
Eb Db Gb E B D Gm Db Eb
F Eb F Eb F Gb Db Eb Db Gb E B D Gm
Db Eb F Eb F Eb F Gb Db Eb Db Gb E B D N.C.
Free time
Db Eb F

Continued from Page 7

tion still being exlored. The song opens with a phrase based on G pentatonic minor (G,Bb,C,D,F) with the b5 (Db). The tonality is ambiguous at the opening, so the song has been transcribed in the key of G minor to accomodate the entire tune.

There are two guitars at the start, one electric (most probably a Les Paul through Marshalls) and an acoustic capoed at the third fret. The chord names used for the capoed guitar are at concert pitch, as opposed to the names the shapes refer to played without a capo (i.e. F=D [without capo], Gm=Em [without capo], etc.). The acoustic guitar part features very active strumming over the slow tempo, while the electric accentuated the root notes of the chords. At bar 10 of the opening chorus, another electric appears, which harmonizes a third higher than the primary electric. The first verse features acoustic guitar only (with the voice through a filter effect), and this continues through the double-time section all the way until the interlude, where the electric guitar reappears, played by Martin Barre. Barre plays simple melodies here which follow the chord changes, and his sound is enhanced by bits of feedback at the end of a few phrases. Notice also his tight, sustaining vibrato. The guitar solo is based primarily on G pentatonic minor and is very much in the Eric Clapton mode, melodic and basically simple, with a bit of flash here and there. Over the F chord at the end of the chord progression, Barre utilizes F pentatonic major (F,G,A,C,D). All of his lines are succinct and well-executed and are excellent examples of soloing in this style. After a brief return to a half-time, acoustic verse, the song returns to the opening chorus and then on to the tag ending. If you like Martin Barre's quick playing on this album, I strongly suggest you pick up Tull's two previous albums, *Stand Up* and *Benefit*, as they are both masterpieces and contain some of the best of Jethro Tull's creative and original music.

ROCK AND ROLL

The tune begins with a drum fill, which is not your standard intro. But because it sounds so good and so weird where the guitar and bass enter (after the 3/8 bar), I urge you not to simplify this when you play it with a drummer. It's a good idea to get used to shifting meters, especially odd meters. Guitar II takes care of the rockabilly fills that move through the 12-bar blues progression. You might have wondered why moving a tri-tone (interval of a lowered fifth) up or back a half-step can sound so good over these chord changes. Intervallically, C# and G are the 3rd and 7th of the I (A) chord, C# and F# are the 7th and 3rd of the IV (D) chord, and D and G# are also the 7th and 3rd, but of the V (E) chord. To further elaborate, exchanging the root A for Eb under the first double-stop (C# and G) would cause the tri-tone to invert itself in terms of its relationship to the root note. Now exhange the root notes D (IV chord) for Ab and E (V chord) for Bb and see what you come up with. This is a taste of jazz logic, where substitutions are integral to the language.

This guitar solo is proof that Page did his rock 'n' roll homework. Despite its sort of forced feeling, it happens to be quite a melodic solo. The opening bars may be somewhat difficult for you to pin down, but at the point where it reaches the IV chord, you should hear the phrasing clearly. This solo ends with a riff that was a mystery to me when I first heard it back in '74. The overdubbed second guitar fudges the riff in a way, by being slightly out of sync. Hence the "mystery riff." It's a very easy figure in fact, between intervals 4, 5, and 7 of the A minor pentatonic scale. A cutting treble sound would be best for this one. Have fun and don't hurt your guitar.

KENN CHIPKIN

BLACK STAR

Black Star shows off the many facets of Yngwie's singular style. Whether he is playing subdued acoustic guitar or blazing pyrotechnics, he is unmistakably Yngwie—the newest and perhaps most striking proponent of the Teutonic-Slavic *Weltschmerz* (as in Bach/Beethoven/Brahms Germanic brooding minor modality) School of Heavy Rock. The highlights are numerous and noteworthy:

1) The opening guitar piece is a classical prelude (as one might expect) to the larger work. It is vaguely reminiscent of Bach's *Bourree* in Em, with its ¾ rhythm and use of secondary dominant chords (i.e. E/G# and F#/A#). To maintain the proper performance, fingerstyle is a must. Some of the chords are rolled (indicated by); here each of the individual fingers arpeggiate (in R.H.) the chord form is a broken chord, lute-style manner. The rubato tempo (free time) allows the section to breathe.

2) The open harmonics are played close to the bridge for maximum clarity and tone. Use the thumb exclusively, if you prefer a warmer sound. Each note must ring out to its full duration, forming an Em9 chord. This concept is similar to the strings of harmonics in Villa Lobos' *Prelude #4* in Em (a classical guitar standard). Yngwie plays an Aria nylon string acoustic with a cutaway.

3) The Strat enters with a clean tone (volume backed down). Here the raked and rolled arpeggios are the materials for motif development, which are elaborated on through this section. Keep the rhythm of the broken chords even and exact, as they are melodies, not mere decoration. (Grace Note raking: or is done quicker and as ornamentation). Notice the additional tone implying an Em Aeolian mode: E F# G A B C D.

4) The passage at the close of the guitar's exposition is similar to the effect used by Van Halen in "Cathedral." Quick volume swelling (‹ ›) on the volume knob or pedal is combined with one echo repeat at approximately 700 ms. It can also be done by hopping very briskly with the L.H., hammering-on (no picking) to the fretboard, to create the repeated note. In either case, *only* the L.H. plays. The result is akin to spiccato ("bouncing bow") classical violin technique. It is the first of many references to classical violin mannerisms. Note the arpeggio as melodic contour again.

5) The harmony guitars enter and create an electric "chamber music" atmosphere. Gtr. II uses pickslides and Gtr. I uses vibrato bar dive and return. These are combined in the mix for a kinetic effect.

6) Notice the strict attention to detail. Even the raked embellishments are harmonized! Here the raking is more like Blackmore's approach of slicing through the chord shape to a principal melody note. The theme melody is derived from Em harmonic minor mode: E F# G A B C D# E.

7) The move to B, the dominant step, (another Baroque-Classical harmonic gesture) features the use of combined Aeolian mode and Harmonic minor (E F# G A B C D D#) scale (one of Yngwie's favorite devices). The pyrotechnics begin to emerge from this point on in the composition. Use alternate picking to define the staccato notes and be careful when using legato (hammers, pulls and slides) to incorporate them within the rhythmical whole of the line. Yngwie's lines are very precise, metrical and clearly articulated.

8) This is a diminished chord sequence, based on the classical relationship of C diminished: C D# F# A (chord) to B major in a Harmonic minor mode: E *F#* G *A* B *C D#*: (diminished notes in italics). The theory is not as important as the proper technique to execute this precarious phrase. Pay close attention to the position shifts (Yngwie is a master of the neck) and the use of symmetrical fingering forms. The diminished chord is totally symmetrical up and down the board: C A F# D# C A, etc. The understanding of this aspect is essential to smooth performance of diminished arpeggios. The fingering repeats every three frets. The feeling of this is like some of Paganini's violin passages.

9) Bend into the second theme statement (on repeat) with vibrato bar to create a sliding portamento slur into the melody. Keep bar slightly depressed and gradually return to pitch with hard

slide. Time your slur to match rhythmically with the theme repeat.

10) The pedal tone sequence played in the solo is again very classical in character. Play all the notes on one string for ease of picking and to develop a wide stretch.

11) Em (Harmonic minor) scale put into four note sequence groups are so typically virtuoso/violinistic and are a staple of Yngwie's longer lines. Note the pronounced rhythmic accenting of the first note in series. Pick a little harder on these to establish a strong punctuating effect.

12) Note also the intrinsic playing with time throughout the solos. The laying back (deceleration) of the time again allows the music to breathe and adds a relaxed quality to the extreme metronomic pace of a lot of melodies.

13) The combined use of bending, vibrato (finger) and R.H. tap-on techniques create a very expressive and slippery melody. Both hands must be synchronized and attention should be focused on keeping the pitches exact as the hand's interaction changes the intervals. Hold the bends as notated and assure proper intonation.

14) While these speedy arpeggio flurries are somewhat reminiscent of Blackmore's frenzied wide raking, they are actually quite measured and exact and require a tremendous amount of hand shifting and stretching as well as precision to accomplish. The concept is more related to virtuoso violin etudes than standard guitar vocabulary. Note the background guitars I and II (stemmed appropriately) re-entering and suggesting a recap to the theme.

15) The coda solo features even more outstanding pyrotechnics, arpeggio work, double hand tricks and scalar/modal combinations. This passage can be played with one or two hands. Its tap-on range is within reach for anyone with a wide stretch. However, it is simpler, stronger and more in keeping with Yngwie's virtuoso show-off antics (a la violin demon Paganini) to do it double-handed. Quickly tap-on and pull-off the first note of each group; the rest are all legato. This pattern moves into a rather complex series of arpeggio jumps and then into rapid scalar sequences and yet more arpeggio climbing. Practice each phrase very slowly, repeating it continually and building momentum in your study. Next, slowly join the particular phrases together one at a time. Use this procedure throughout the transcription and a better comprehension of the style will result.

16) Again, watch the bend-to-tap relationship. Hold the bend while working with the R.H. to change the pitches and then pull-off (tap-off) to the already bent tone. The bend is slightly released (to half step) while tapping.

17) Palm-mute (PM) the first section of passage to impart a dampened (but not muffled) sound to the ascending sequence. Gradually lift palm off during the fast line to change timbre (when the notes are all on the first and second strings).

18) This note is bent very wide. Note the bend of a perfect 4th, and subsequent wide vibrato (again of a perfect 4th). This hints of a radical hand vibrato style similar to Uli Roth, another of the Central European hard rockers.

19) The subtle vibrato bar phrasing (slightly like Allan Holdsworth) adds a flowing smoothness when combined with legato L.H. approach. The floating tremolo system is mandatory to achieve this effect; it must move back and forth to bend and release the pitches in an arching vibrato sound. Be careful to maintain an evenness in the L.H. legato notes and dive the bar only a half step to "scoop into" notes.

Yngwie used a Fender Strat with DiMarzio pickups and scalloped fingerboard into vintage 50 watt Marshalls for the electric guitar. The bass line was also played by Yngwie. Notice the use of Harmonic minor (Mixolydian mode) in the B major sections and the Baroque Concerto Grosso (Handel/Bach/Vivaldi) style running bass line counterpoint as well. He used an Aria bass.

WOLF MARSHALL

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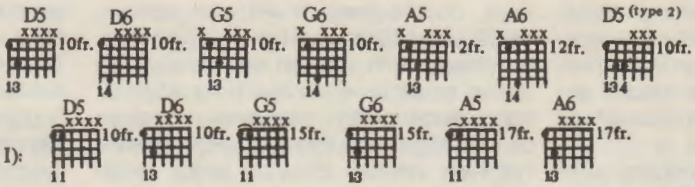
Tablature Explanation page 9

STATESBORO BLUES

As Recorded by the Allman Brothers
(From the album LIVE AT THE FILLMORE EAST/Capricorn Records)

Words and Music
by Willie McTell

Chord forms for slide guitar (Gtr. I):



Moderate Shuffle ♩= 128

Intro
Duane Allman–
*Slide guitar
†

N.C.

Gtr. I

mf

Dickey Betts–
Rhythm guitar

Gtr. II

mf

†D Mixolydian (D, E, F♯, G, A, B, C, D)

steady gliss.

*Tune guitar to open E tuning: ⑥ = E, ⑤ = B, ④ = E, ③ = G♯, ② = B, ① = E.
To avoid redundancy, the term, "sl." will not accompany "⁄" and "⁀", as most of the notes are accentuated with a sliding action.

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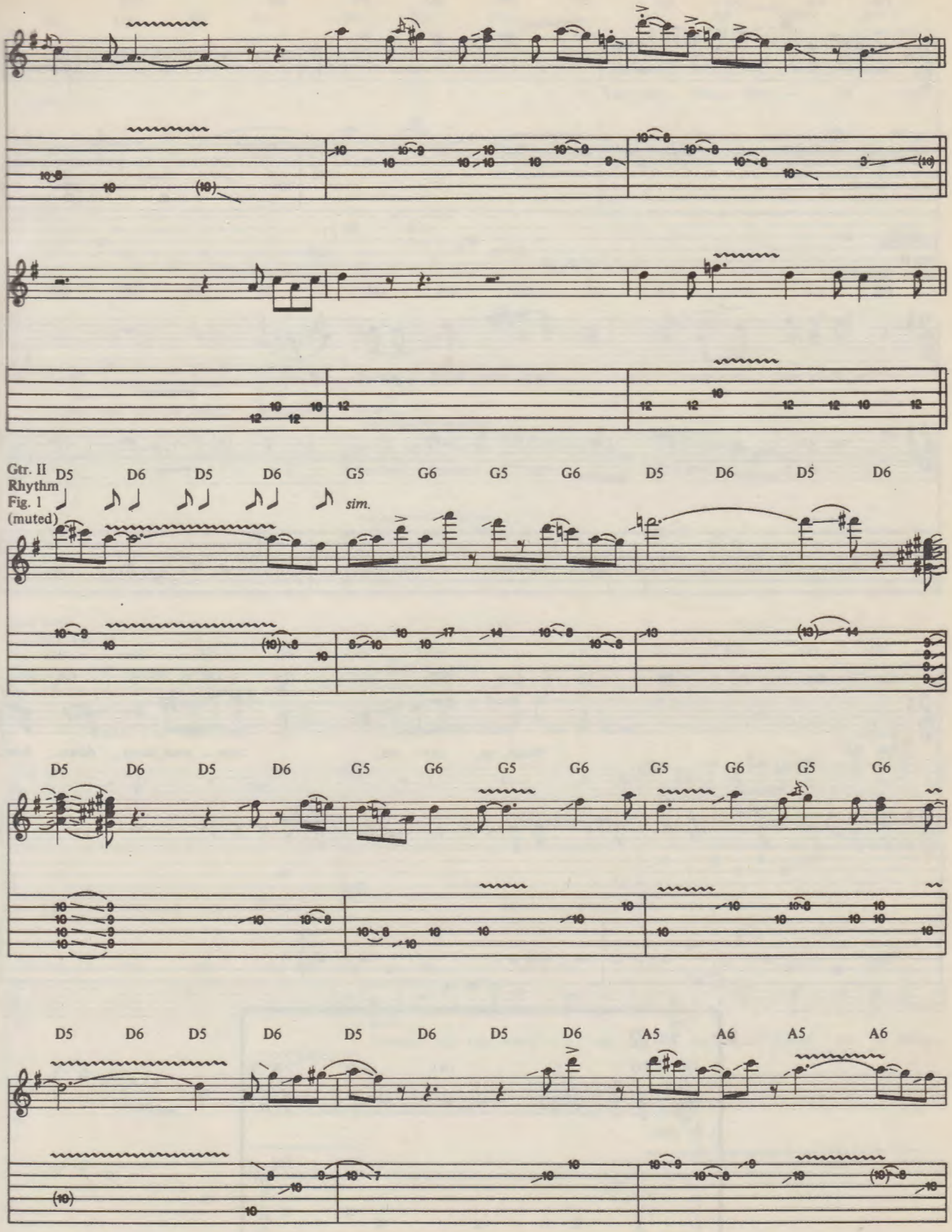
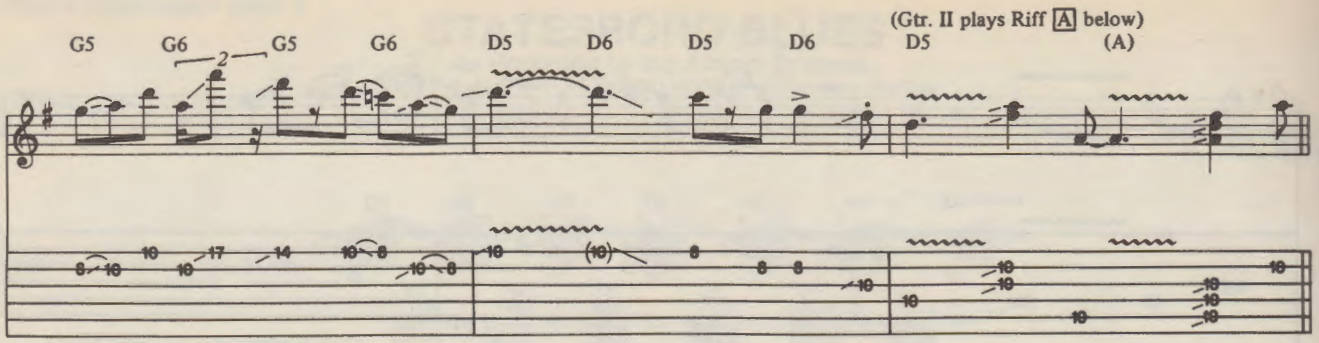
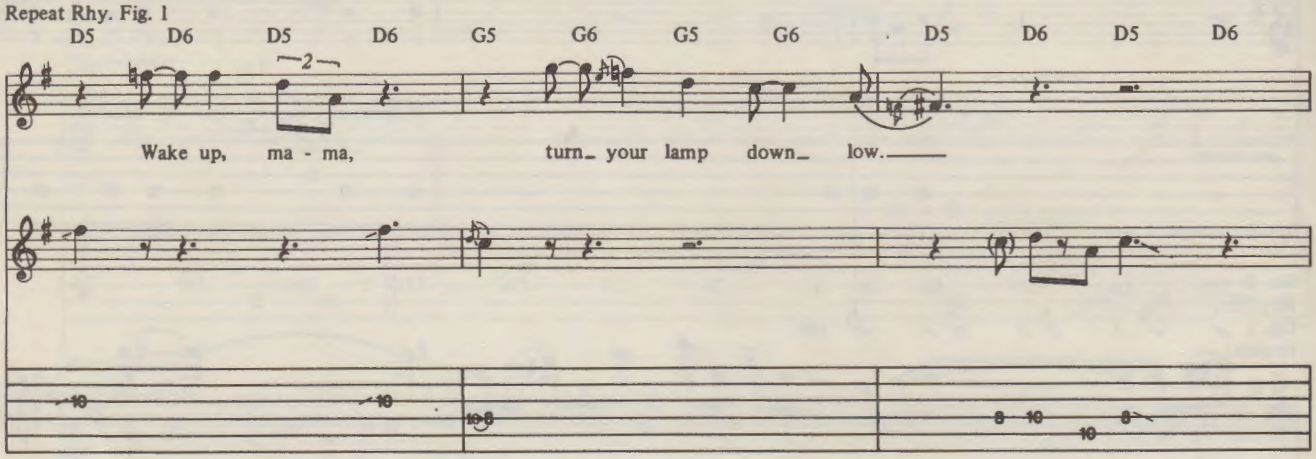
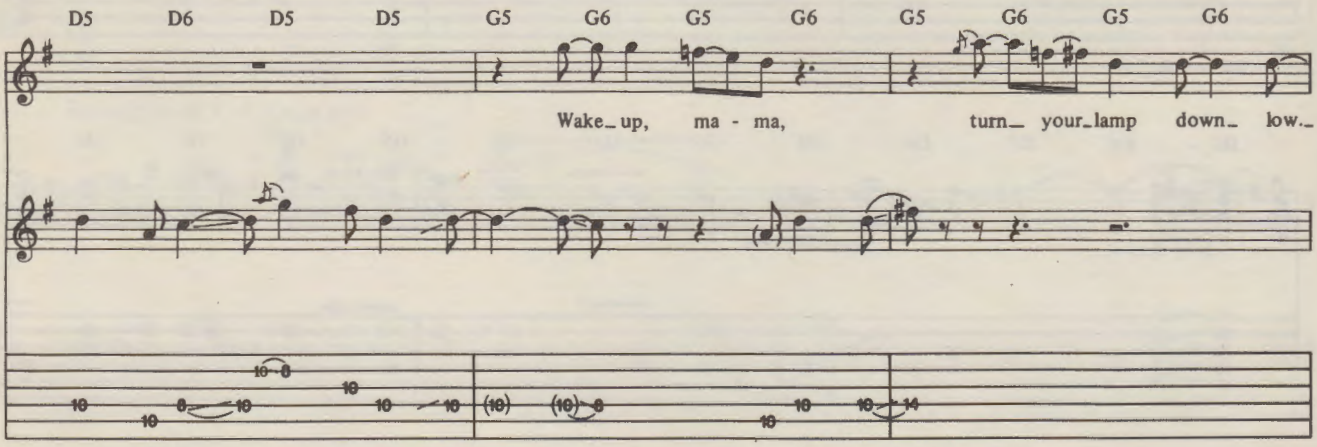
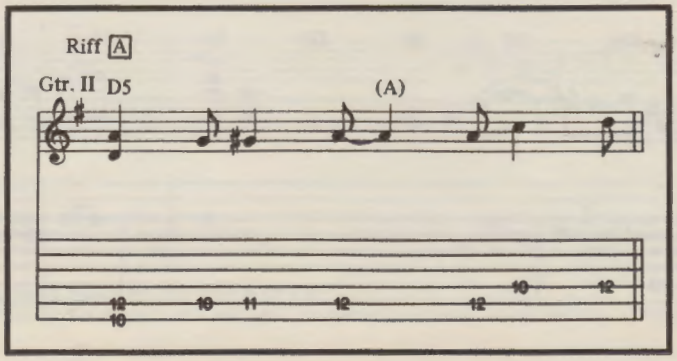

Gtr. II
Rhythm
Fig. 1
(muted)
D5 D6 D5 D6 G5 G6 G5 G6 D5 D6 D5 D6
sim.
D5 D6 D5 D6 G5 G6 G5 G6 G5 G6 G5 G6
D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 A6

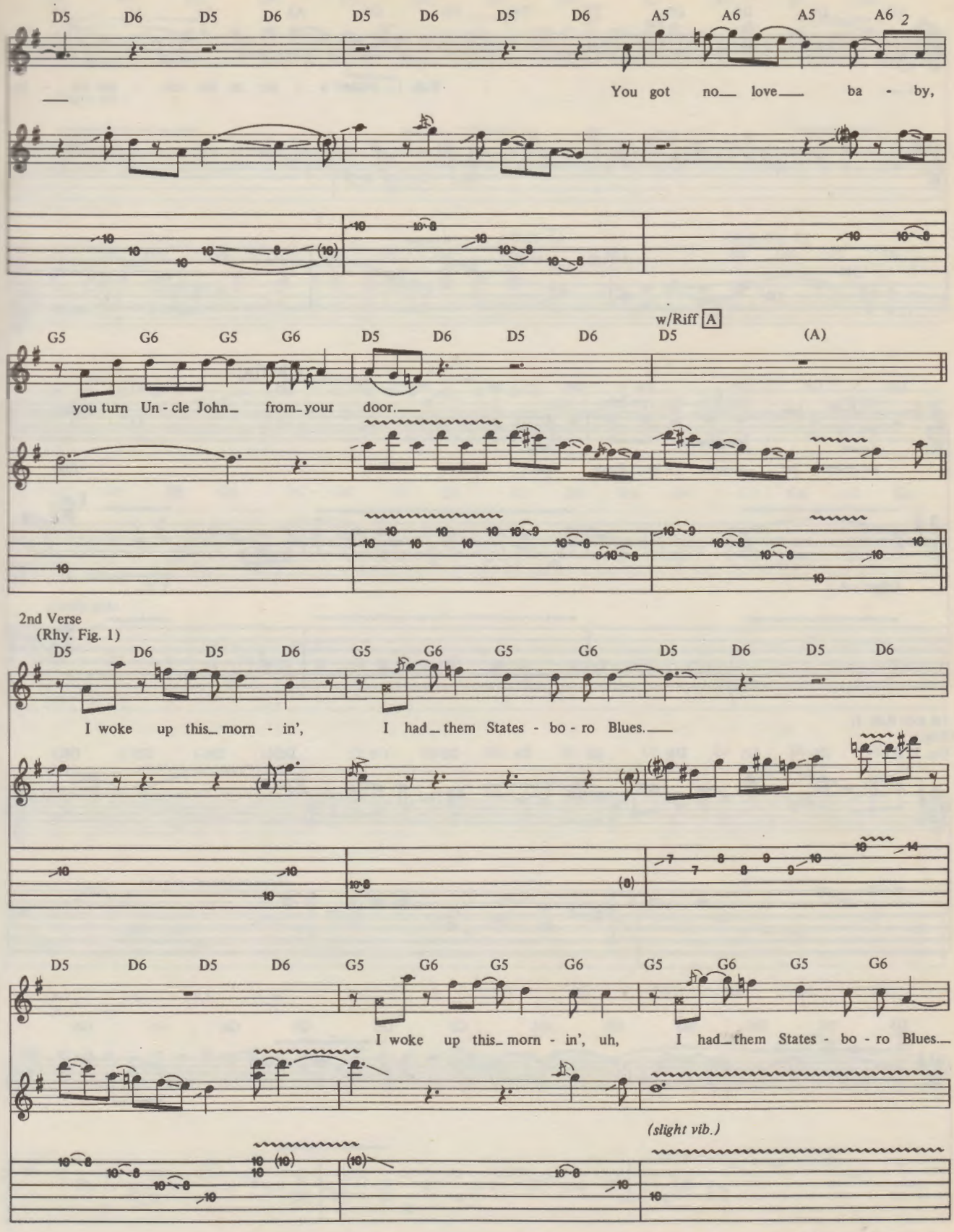


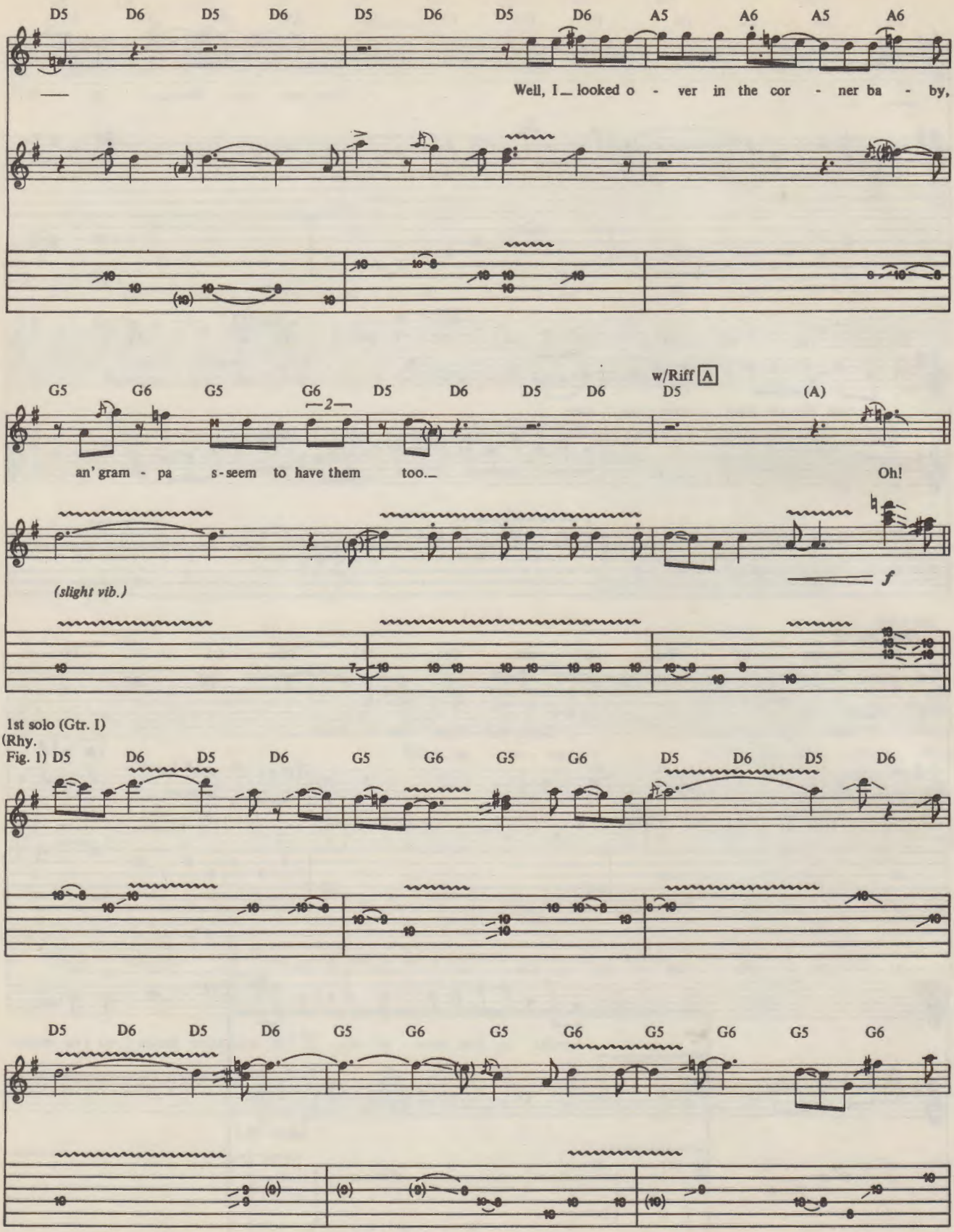
1st Verse
Gtr. II -
Repeat Rhy. Fig. 1

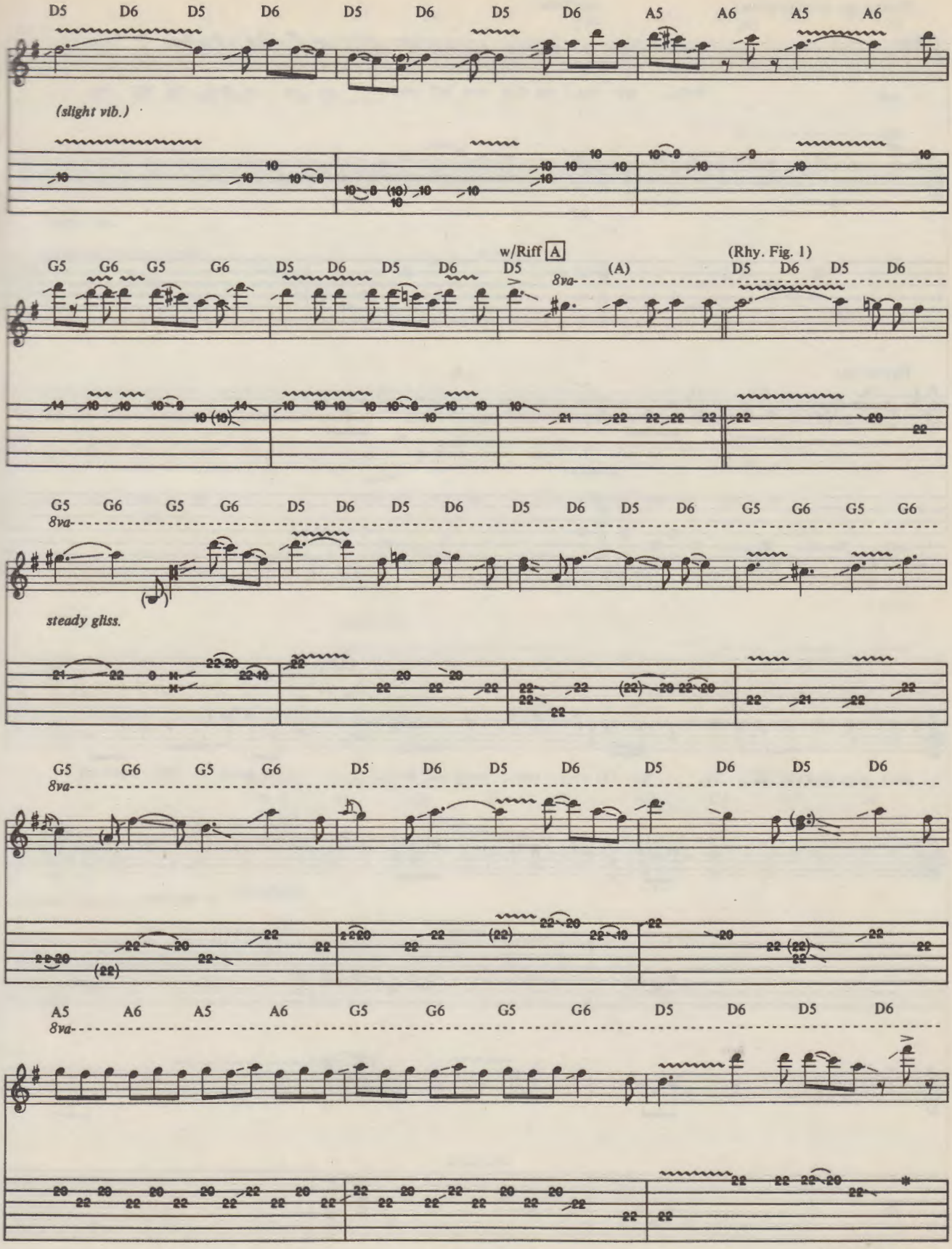




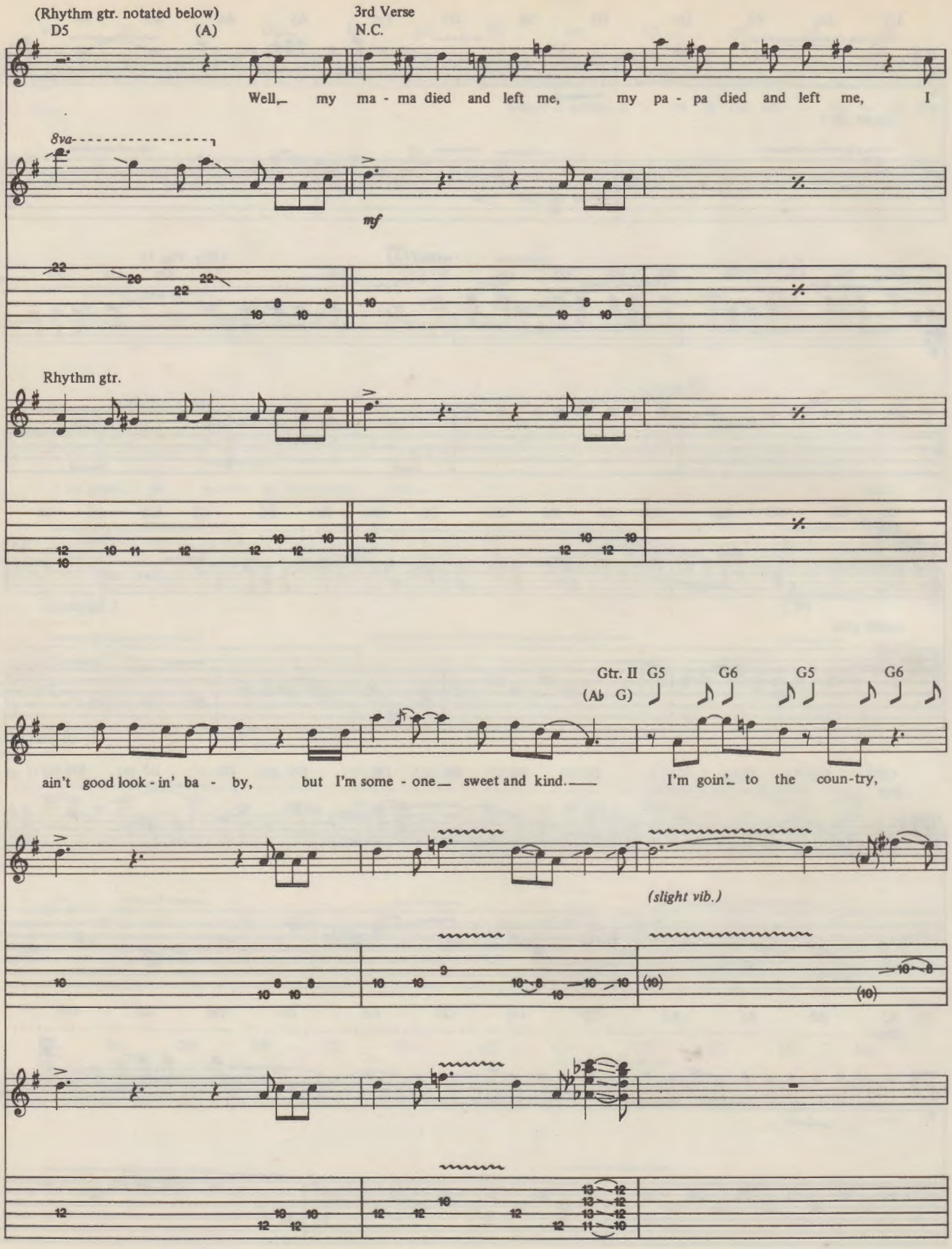


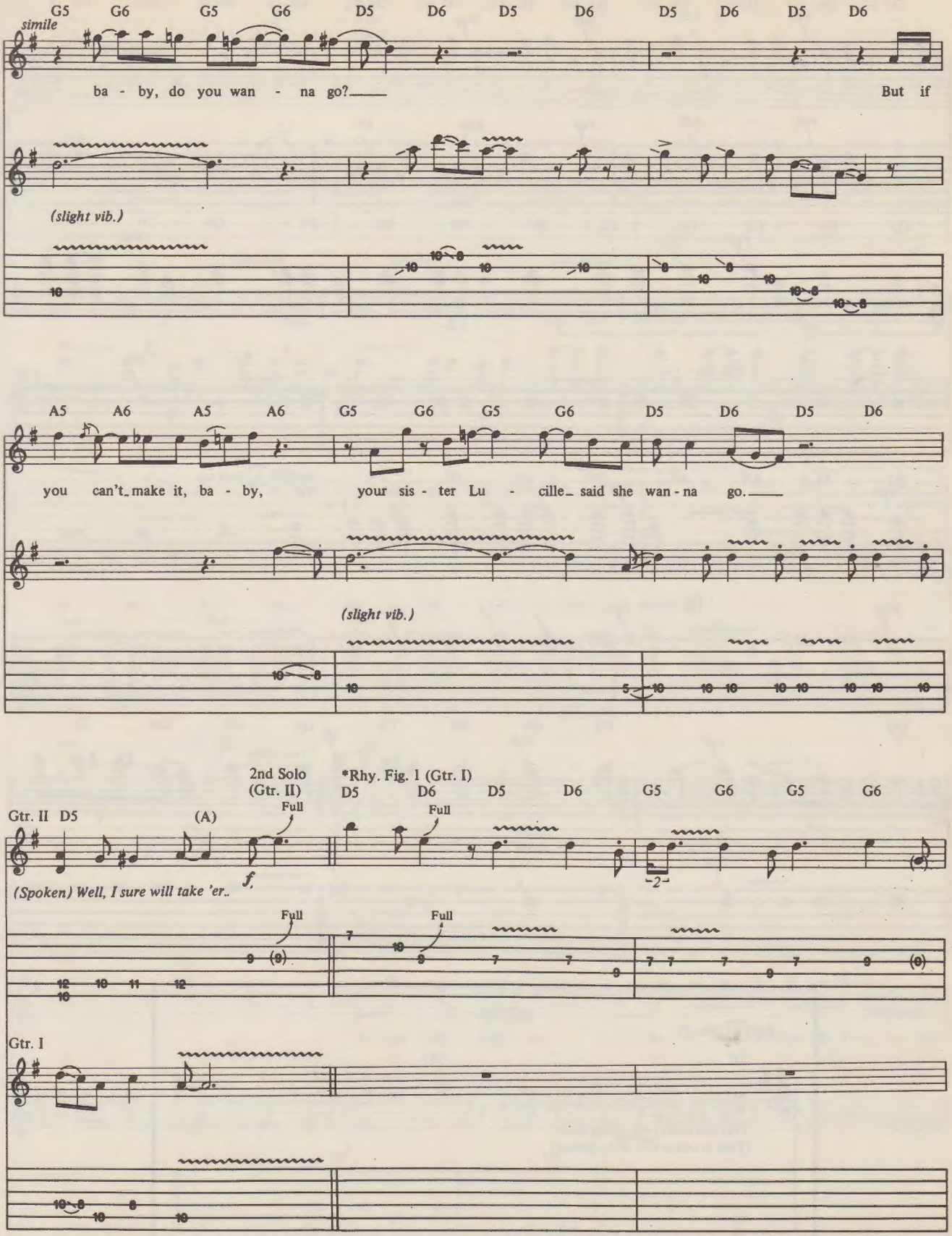

D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 A6
You got no love ba - by,
G5 G6 G5 G6 D5 D6 D5 D6 w/Riff A D5 (A)
you turn Un - cle John from your door.
2nd Verse
(Rhy. Fig. 1)
D5 D6 D5 D6 G5 G6 G5 G6 D5 D6 D5 D6
I woke up this morn - in', I had them States - bo - ro Blues.
D5 D6 D5 D6 G5 G6 G5 G6 G5 G6 G5 G6
I woke up this morn - in', uh, I had them States - bo - ro Blues.
(slight vib.)


D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 A6
Well, I_ looked o - ver in the cor - ner ba - by,
G5 G6 G5 G6 D5 D6 D5 D6 D5 (A)
w/Riff A
an' gram - pa s-seem to have them too._
Oh!
(slight vib.)
f
1st solo (Gtr. I)
(Rhy.
Fig. 1) D5 D6 D5 D6 G5 G6 G5 G6 D5 D6 D5 D6
D5 D6 D5 D6 G5 G6 G5 G6 G5 G6 G5 G6

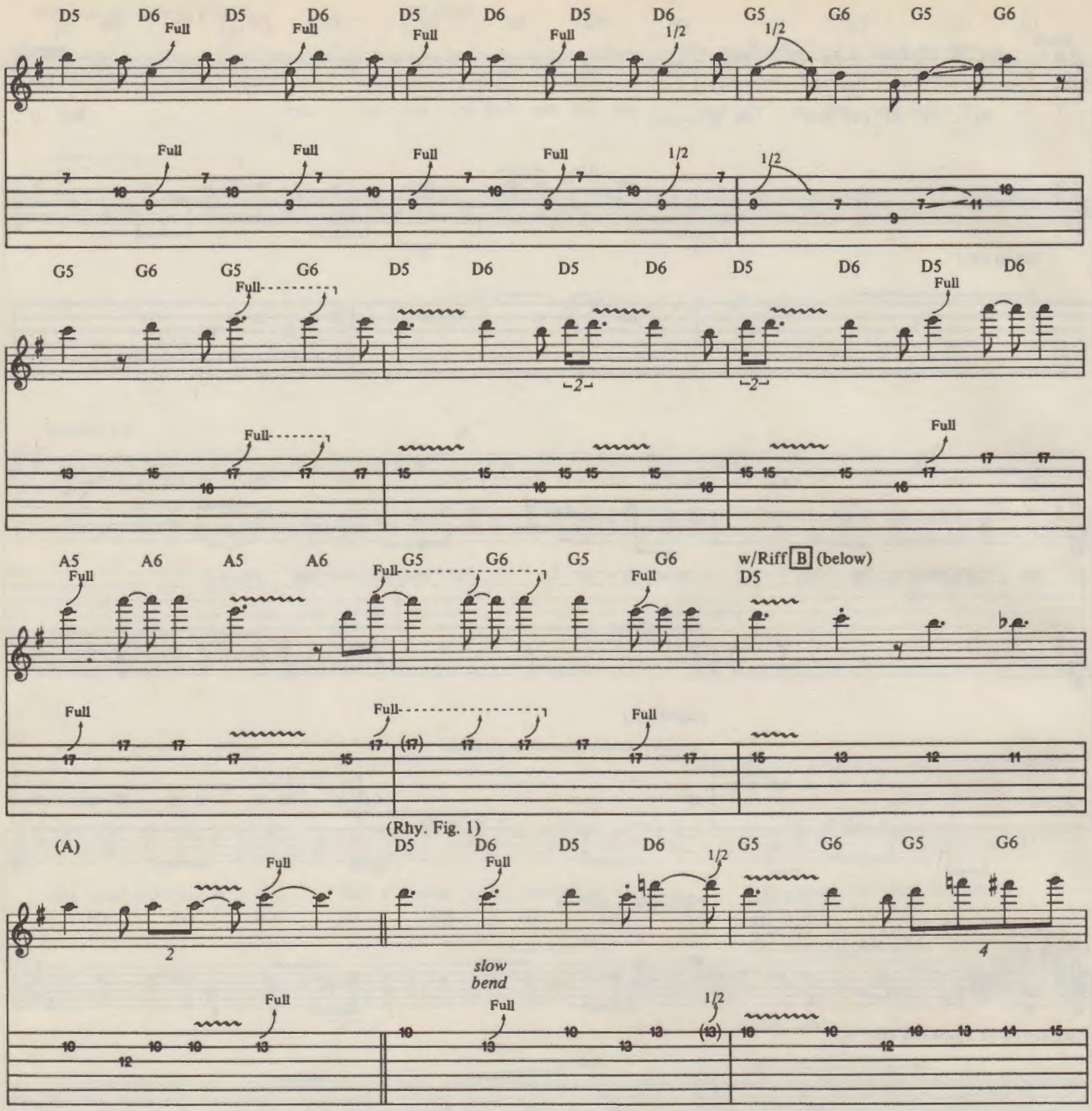


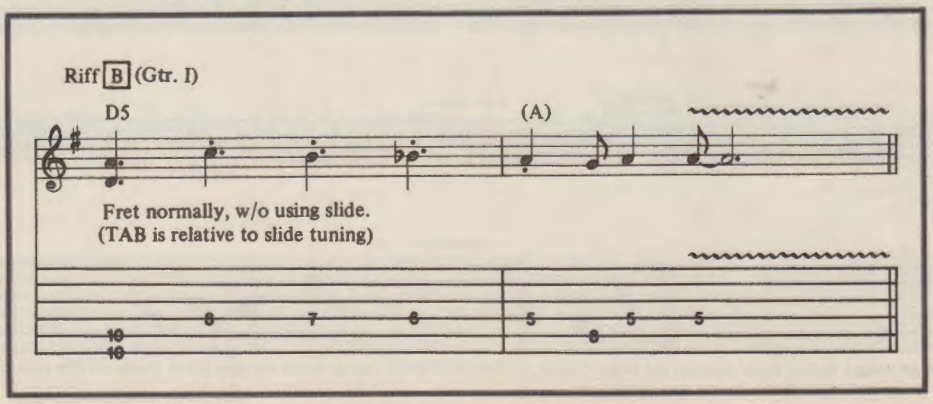
*This note is produced past the fretboard; sounding pitch is F♯

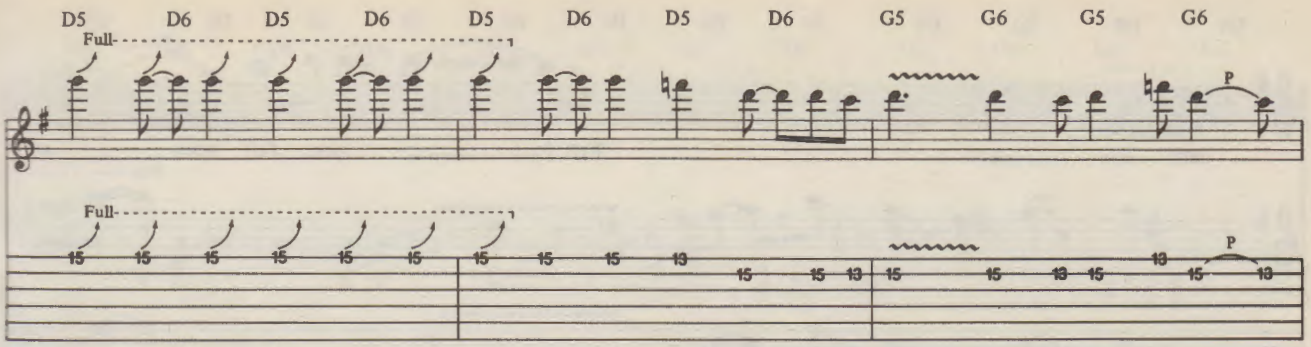

(Rhythm gtr. notated below)
D5
(A)
3rd Verse
N.C.
Well, my ma - ma died and left me, my pa - pa died and left me, I
8va
mf
Rhythm gtr.
Gtr. II
(Ab G)
G5
G6
G5
G6
ain't good look - in' ba - by, but I'm some - one sweet and kind. I'm goin' to the coun-try,
(slight vib.)

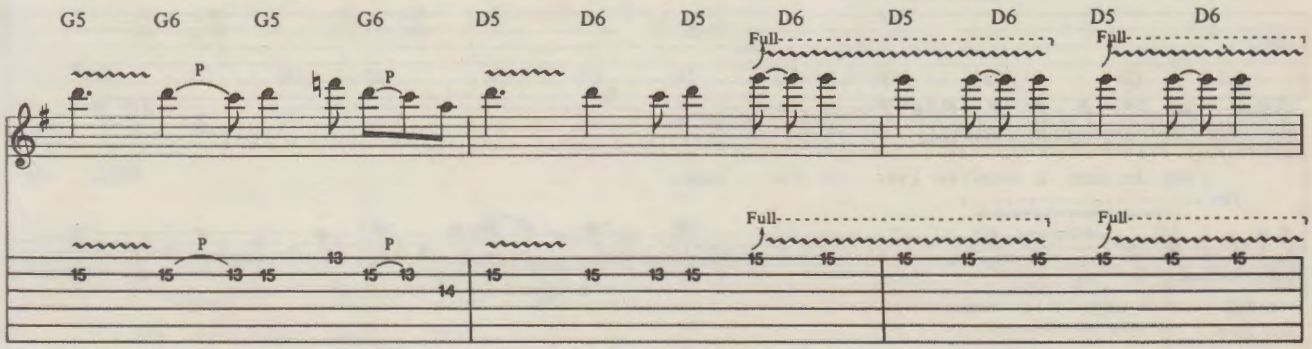


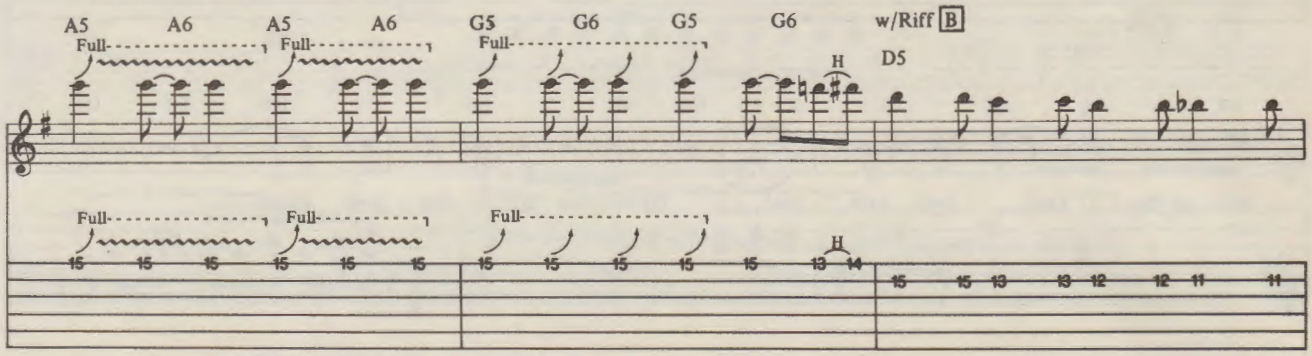
*Duane Allman's rhythm part behind Dickey Betts' solo has not been notated; use Rhythm Figure 1 (chord forms for slide guitar shown on first page of transcription).

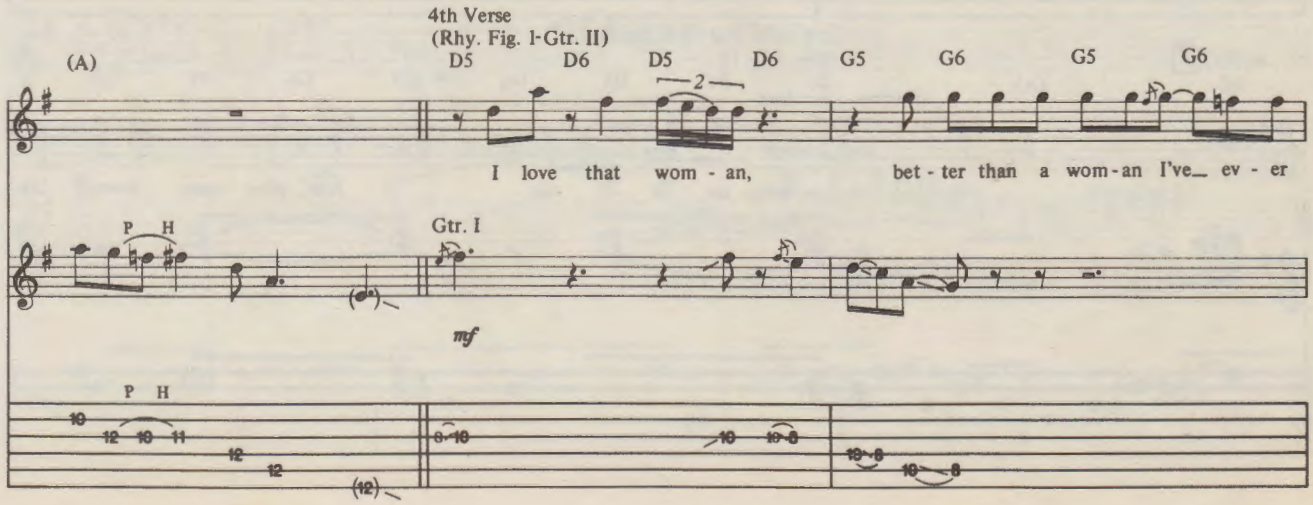

D5 D6 D5 D6 D5 D6 D5 D6 G5 G6 G5 G6
Full
1/2
G5 G6 G5 G6 D5 D6 D5 D6 D5 D6 D5 D6
A5 A6 A5 A6 G5 G6 G5 G6
w/Riff B (below)
D5
(A)
(Rhy. Fig. 1)
D5 D6 D5 D6 G5 G6 G5 G6
slow bend

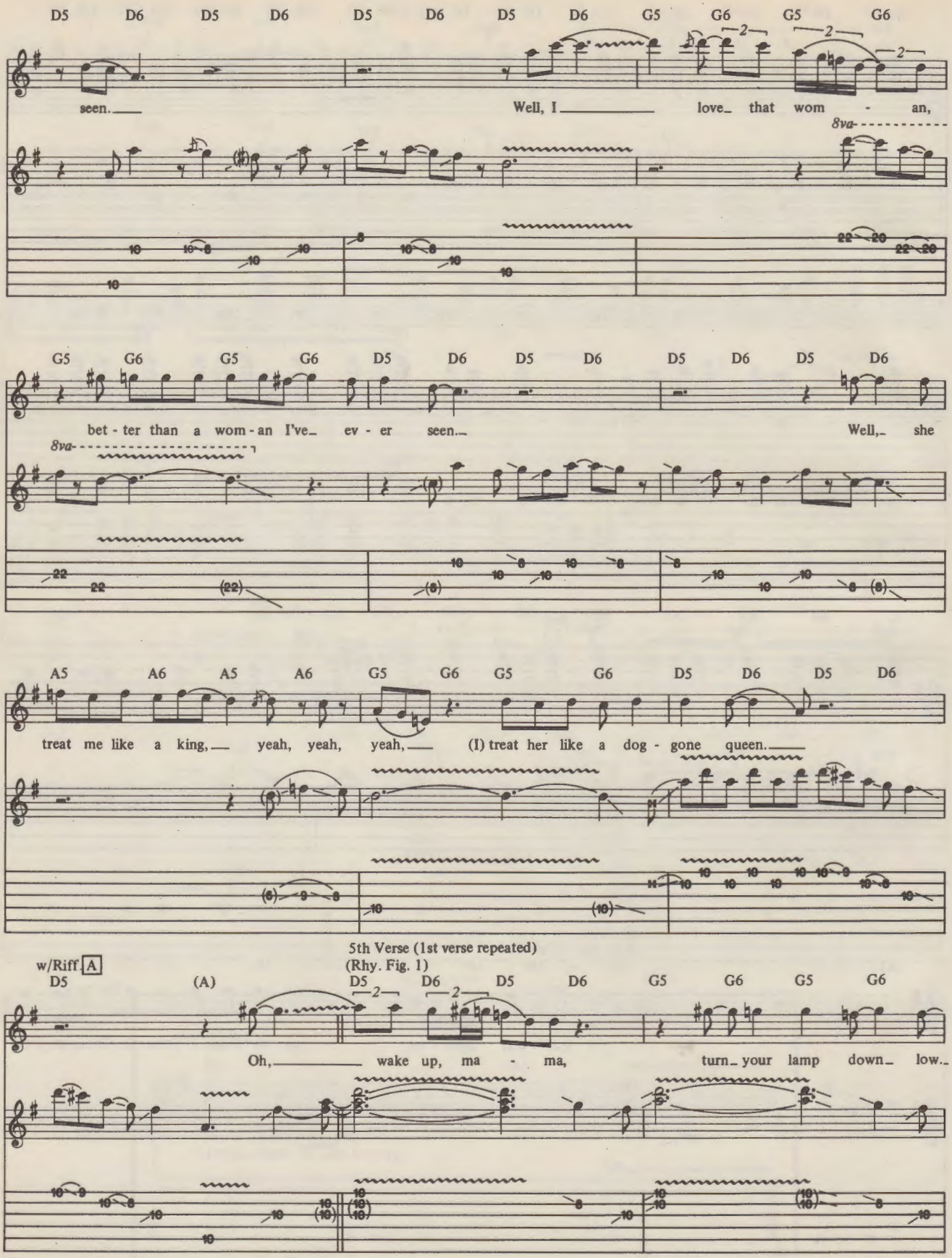

Riff B (Gtr. I)
D5
(A)
Fret normally, w/o using slide.
(TAB is relative to slide tuning)


D5 D6 D5 D6 D5 D6 D5 D6 G5 G6 G5 G6
Full
P


G5 G6 G5 G6 D5 D6 D5 D6 D5 D6 D5 D6
Full
P


A5 A6 A5 A6 G5 G6 G5 G6 w/Riff B
D5
Full
H


(A)
4th Verse
(Rhy. Fig. 1-Gtr. II)
D5 D6 D5 D6 G5 G6 G5 G6
I love that wom - an, bet - ter than a wom - an I've ev - er
Gtr. I
mf
P H


D5 D6 D5 D6 D5 D6 D5 D6 G5 G6 G5 G6
seen. Well, I love that wom - an,
8va
G5 G6 G5 G6 D5 D6 D5 D6 D5 D6 D5 D6
bet - ter than a wom - an I've ev - er seen. Well, she
8va
A5 A6 A5 A6 G5 G6 G5 G6 D5 D6 D5 D6
treat me like a king, yeah, yeah, yeah, (I) treat her like a dog - gone queen.
w/Riff A
D5 (A)
5th Verse (1st verse repeated)
(Rhy. Fig. 1)
D5 D6 D5 D6 G5 G6 G5 G6
Oh, wake up, ma - ma, turn your lamp down low.

D5 D6 D5 D6 D5 D6 D5 D6 G5 G6 G5 G6

Wake_ up, ma - ma,

G5 G6 G5 G6 D5 D6 D5 D6 D5 D6 D5 D6

turn_ your_ lamp down_ low.

Well, you

A5 A6 A5 A6 G5 G6 G5 G6 D5 D6 D5 D6 D5 D5(type 2)

got no_ love,_ ba - by, you turn Un - cle John_from_your door.

(slight vib.) *(slight vib.)*

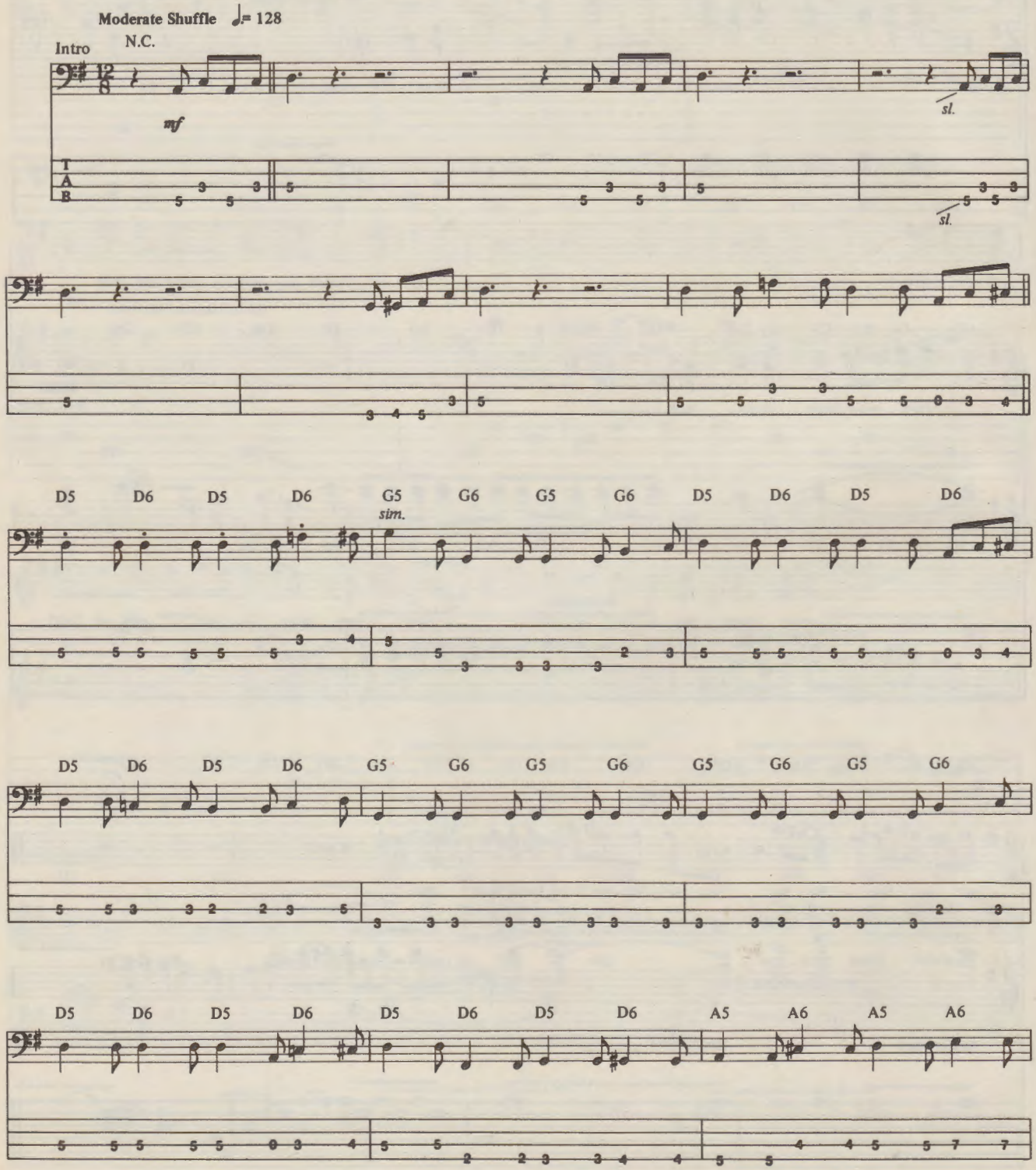
BASS LINE FOR

STATESBORO BLUES

As Recorded by the Allman Brothers

(From the album LIVE AT THE FILLMORE EAST/Capricorn Records)

Words and Music
by Willie McTell



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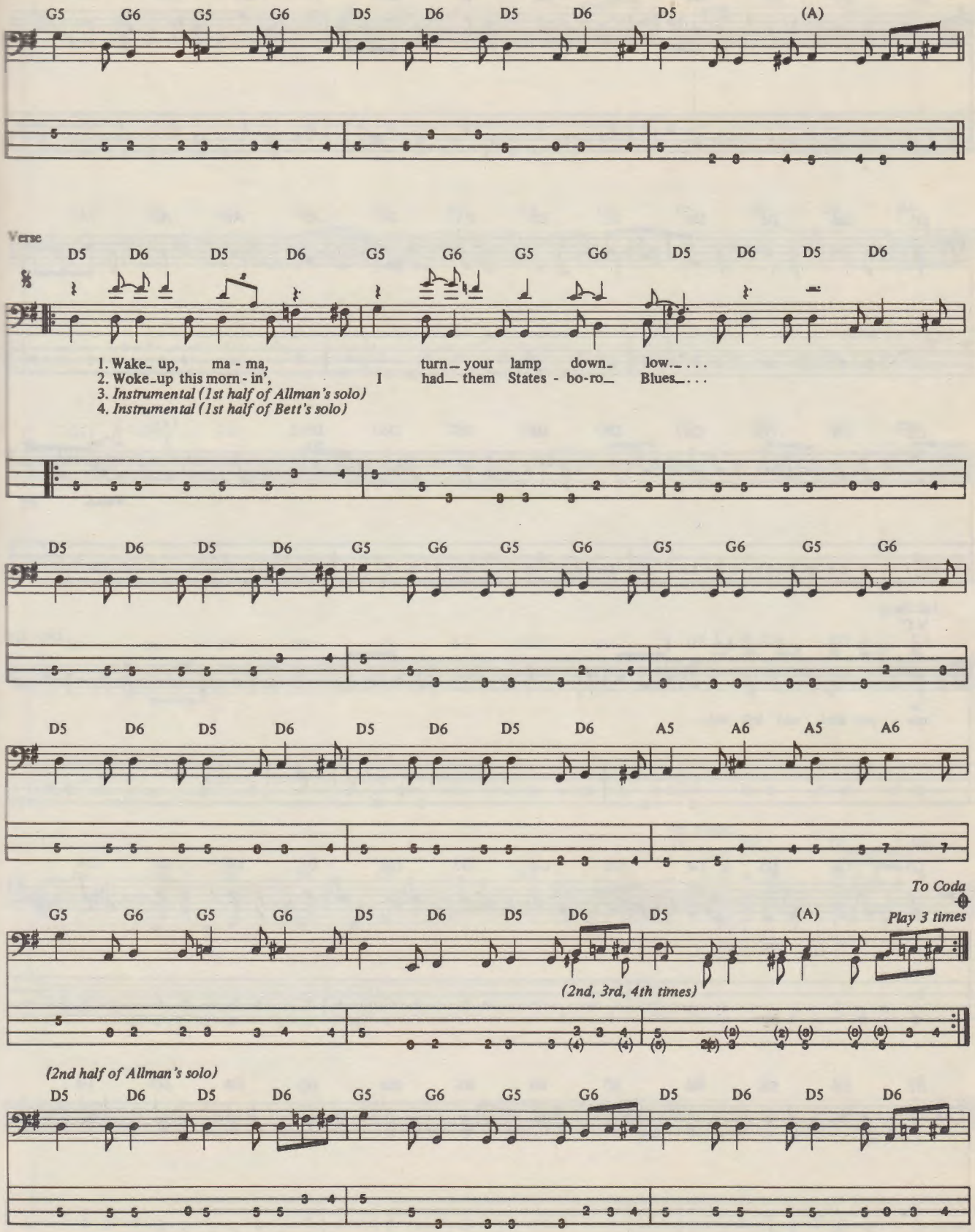
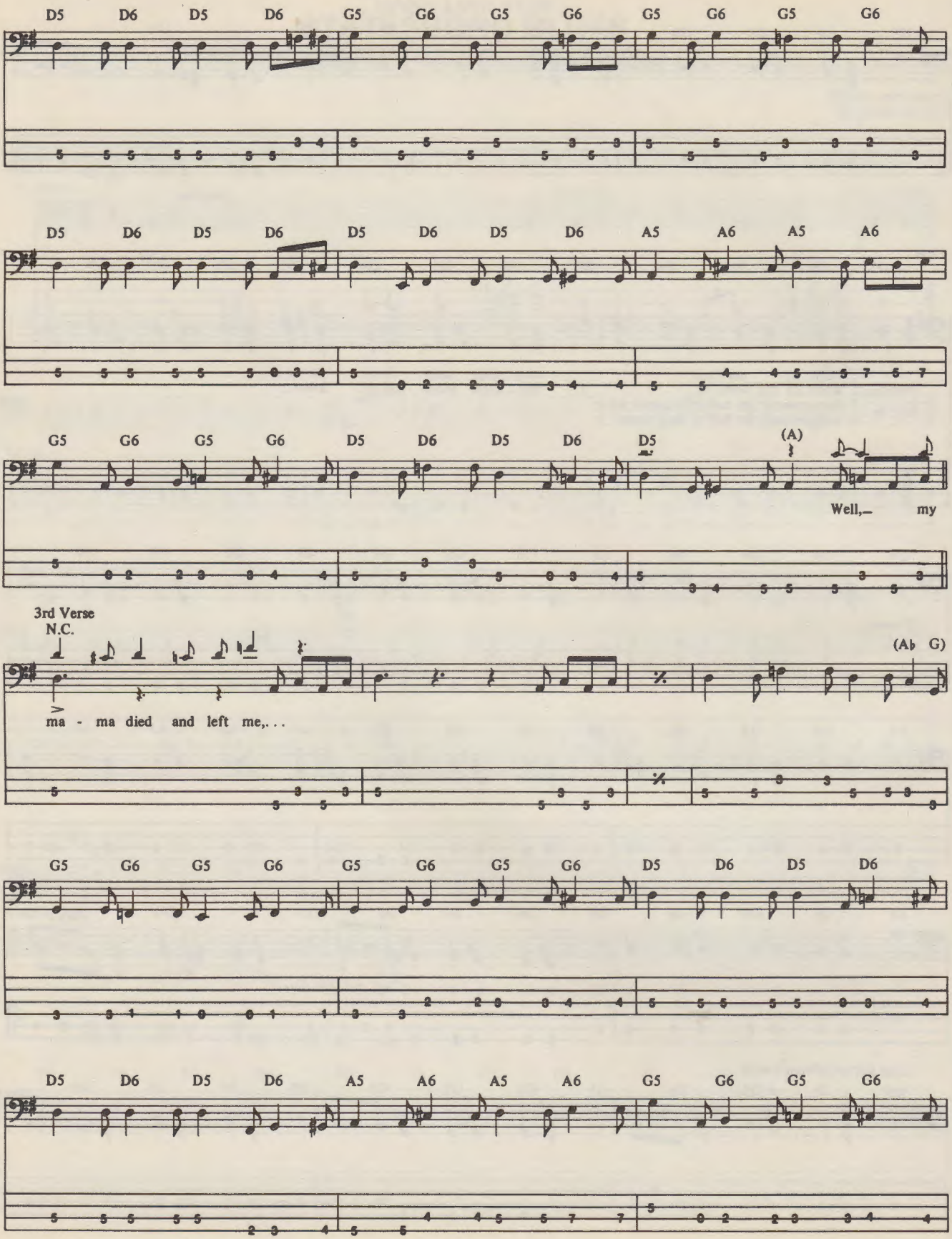
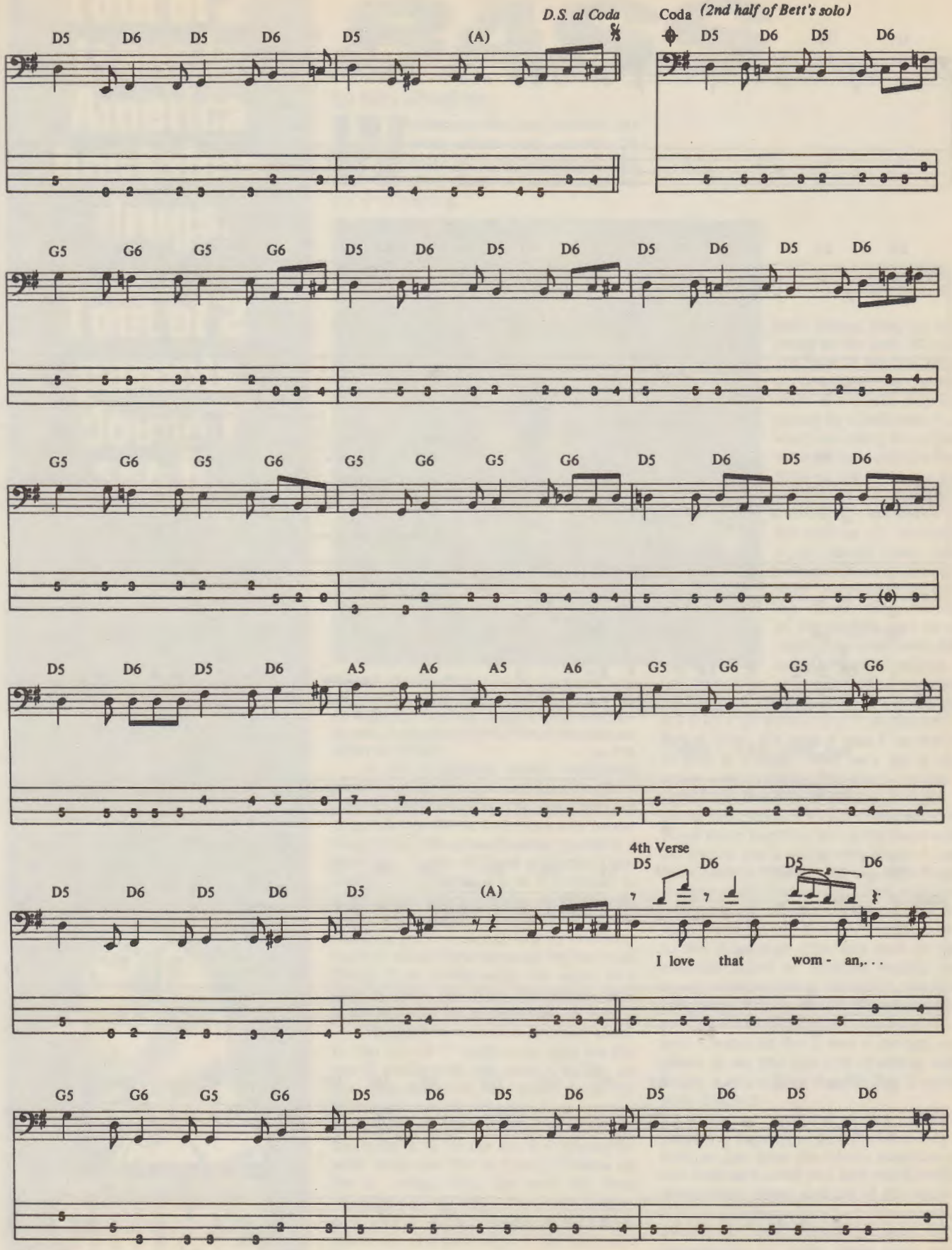
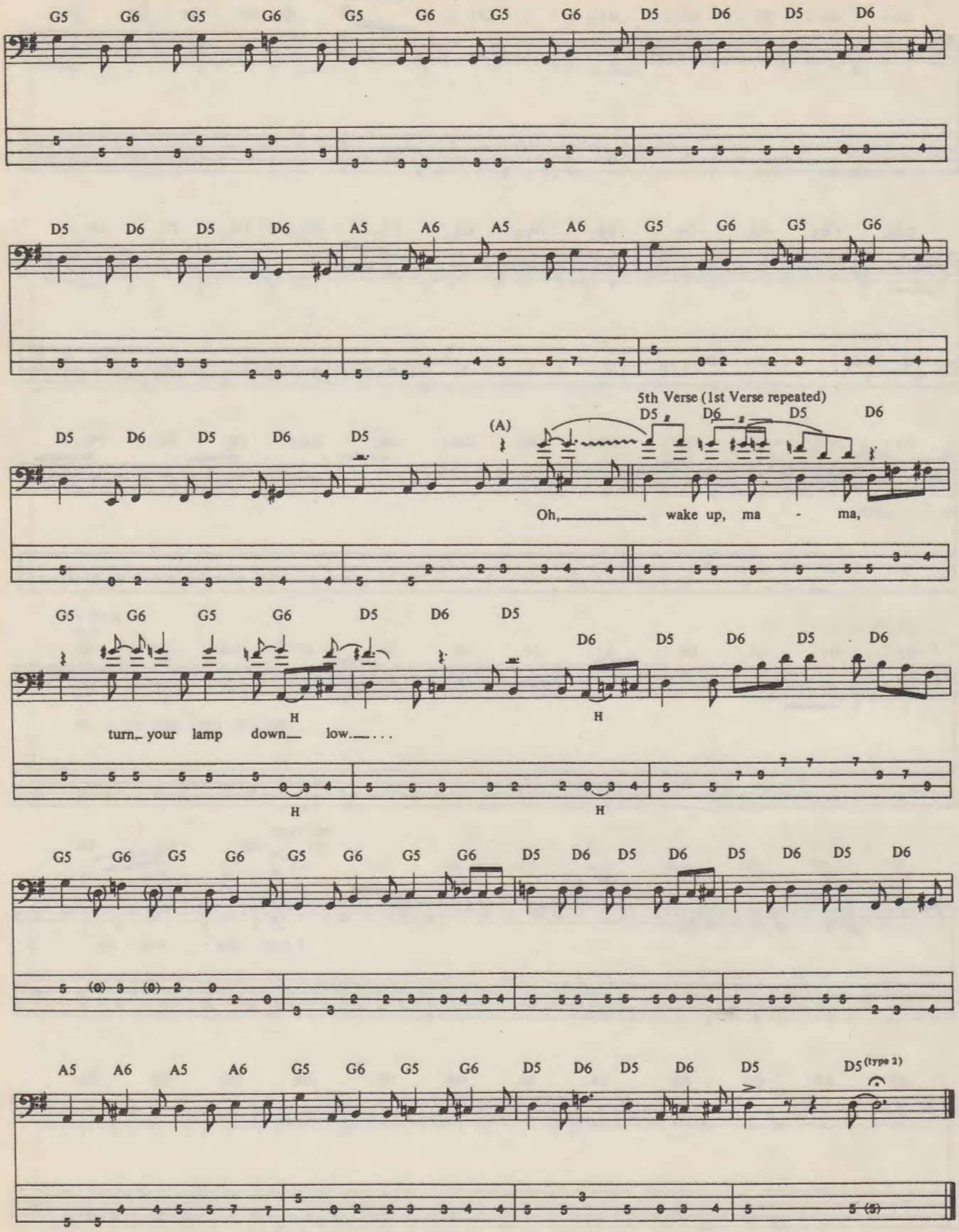

G5 G6 G5 G6 D5 D6 D5 D6 D5 (A)
Verse
D5 D6 D5 D6 G5 G6 G5 G6 D5 D6 D5 D6
1. Wake_ up, ma - ma, turn_ your lamp down_ low._ . . .
2. Woke_up this morn - in', I had_ them States - bo-ro_ Blues_ . . .
3. Instrumental (1st half of Allman's solo)
4. Instrumental (1st half of Bett's solo)
D5 D6 D5 D6 G5 G6 G5 G6 G5 G6 G5 G6
D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 A6
To Coda
G5 G6 G5 G6 D5 D6 D5 D6 D5 (A)
Play 3 times
(2nd, 3rd, 4th times)
(2nd half of Allman's solo)
D5 D6 D5 D6 G5 G6 G5 G6 D5 D6 D5 D6


D5 D6 D5 D6 G5 G6 G5 G6 G5 G6 G5 G6
D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 A6
G5 G6 G5 G6 D5 D6 D5 D6 D5 (A)
Well,– my
3rd Verse
N.C.
(A♭ G)
ma - ma died and left me,. . .
G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6
D5 D6 D5 D6 A5 A6 A5 A6 G5 G6 G5 G6


D.S. al Coda
Coda
(2nd half of Bett's solo)
4th Verse
I love that wom - an,. . .


G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6
D5 D6 D5 D6 A5 A6 A5 A6 G5 G6 G5 G6
D5 D6 D5 D6 D5
(A)
5th Verse (1st Verse repeated)
D5 D6 D5 D6
Oh, wake up, ma - ma,
G5 G6 G5 G6 D5 D6 D5
D6 D5 D6 D5 D6
H
turn your lamp down low. . . .
G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6 D5 D6 D5 D6
A5 A6 A5 A6 G5 G6 G5 G6 D5 D6 D5 D6 D5 D5 (type 2)

1 out of 2 teens in America has taken drugs.

1 out of 2 parents doesn't see it.

See, the Washingtons think it's the Smith kid. The Smiths think it's the Sanchez kid. Maybe the Sanchezes think it's your kid.

Maybe it is your kid.

Find out. Talk to your kids. Tell 'em the dangers of drugs. Tell 'em how to handle peer pressure.

Tell 'em you care. It's not easy. But I can help. So write me. McGruff, P.O. Box 362, Washington, D.C. 20044.

Don't let your kids take a powder. Or anything else.

Together, we can help. Take a Bite out of Crime.

TAKE A BITE OUT OF CRIME

Ad

BASS

by Billy Sheehan

Welcome to the Bass Secrets column, where each month I'll share with you techniques and ideas that I've found useful in my own playing.

Bill Sheehan is bassist for the East Coast metal band, Talas, who have two albums out on Important Records. Sheehan has also performed, in the past, with UFO and the Michael Schenker Group.

A lot of players, myself included, play by envisioning patterns on the neck. When it comes to major scales there are only three patterns that I use and everything that I do around major scales is a variation of one of these patterns. Generally, your fingers are in a position to cover four frets, with one fret for each finger. With pattern one you extend it to five frets on one string. But to extend it to six or seven frets becomes impractical. Using three notes, with no more of a stretch than five frets per string, you come up with three patterns.

Pattern one is a series of whole steps. In the key of C major you start on the low E string with the note F in the 1st fret. Play this with your index finger (1). The next note, G, is played on the 3rd fret with your middle finger (2) and the last note, A, is on the 5th fret, played by your pinky (4). The B, C and D notes on the A string, 2nd, 3rd and 5th frets respectively, are also played with fingers 1, 2 and 4. This is finger pattern two, made up of a half step (1 fret) followed by a whole step (2 frets).

Repeat pattern two on the D string for notes E, F and G. Pattern three uses your index, ring (3) and pinky in the 2nd, 4th and 5th frets to get the notes A, B and C. So pattern three is a whole step followed by a half step. You won't be using these patterns verbatim in your bass lines all the time, but you will be using variations of them. They are excellent for making up exercises. If you can do these three patterns in every conceivable variation—ascending, descending, starting in the middle and so on you'll then want to do two notes in combinations.

Here's an easy one string exercise. Just play the outside notes of each string. It's F to A on frets 1 and 5 on the low E string. Then it's frets 2 and 5 on the A, D and G strings. Now let's try a two string combination. Play the G on the E string 3rd fret and B on the 2nd fret A string with fingers 2 and 1 respectively. Pluck them together and go to the A note 5th fret on the E string with finger 4, and the C on the 3rd fret A string with finger 3. Now pluck this combo. Just take this two part riff down one string and do both parts exactly the same, right down to the fingerings. The last part of this exercise starts as another repeat, but down another string. However, the final two notes to be plucked are a bit different. After simultaneously plucking the F and A notes on the D and G strings, you pluck G on the 5th fret D string with finger 4 and a B on the 4th fret G string with finger 3.

You may find the stretch between your ring finger and pinky a bit much at first, so just take the whole exercise up the fretboard until you feel comfortable. Remember, these and all of the ideas I will be sharing with you in the months ahead, are just points to start with. Experiment to make them your own, and let me know what you come up with. ■

ERUPTION

As Recorded by Van Halen

(From the album VAN HALEN/WARNER BROS. RECORDS)

Music by Edward Van Halen, Alex Van Halen
David Lee Roth and Michael Anthony

Tune down 1/2 step:
⑥= E♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭

Free time (♩ = 92)

(Drum fill) A5 N.C. A.H. (15ma) poco rit.

A.H. pitch: F♯

A.H. (15ma) trem. bar

A.H. pitches: F♯ G A G

A5 G5 D N.C. *Harm. 8va

*Release finger pressure on stg. at 19 fr., sounding an F♯ natural harmonic.

8va (♩ = 132) loco trem. bar accel. (tremolo picking)

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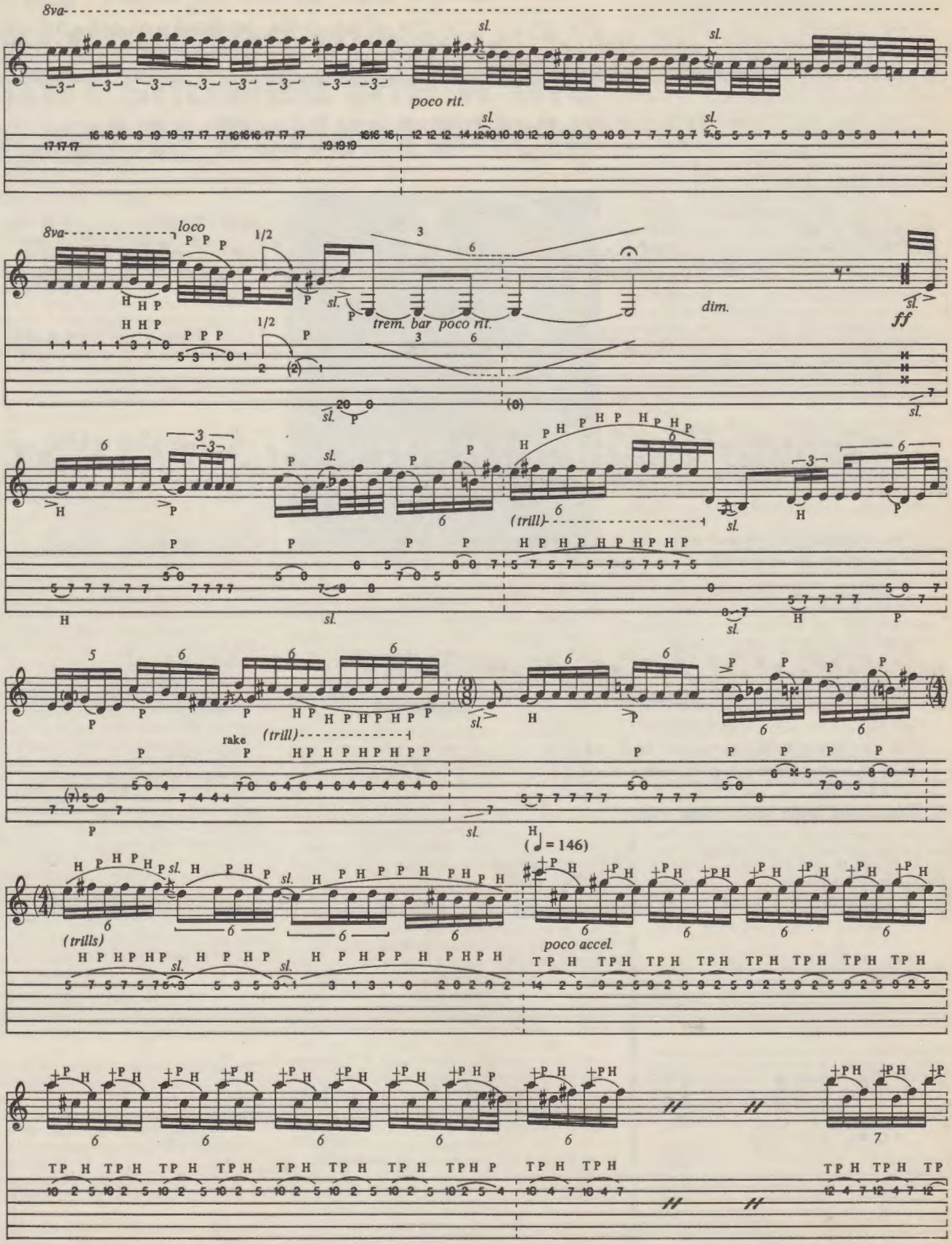
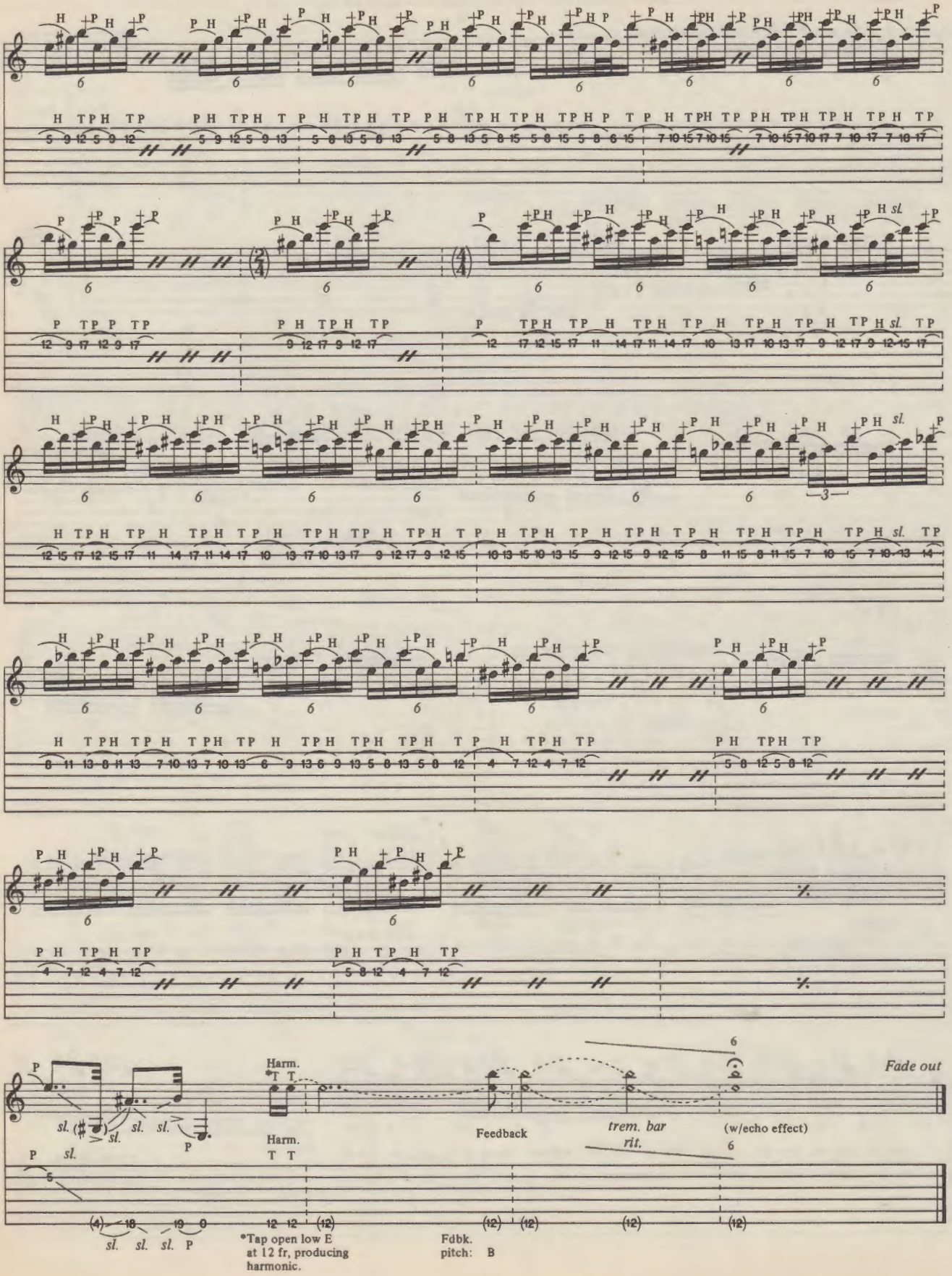

8va
sl.
poco rit.
8va
loco
1/2
trem. bar
poco rit.
dim.
ff
(trill)
rake
(trills)
(♩ = 146)
poco accel.


Harm.
*T T
Harm.
T T
Feedback
trem. bar
rit.
(w/echo effect)
Fade out
*Tap open low E
at 12 fr, producing
harmonic.
Fdbk.
pitch: B

Perfect Pitch method verified at Ohio State University!

They laughed at me and doubted me.... until I showed them the *secret* to Perfect Pitch!

***A true story* by David L. Burge**

We were in ninth grade when I first heard that Linda had "Perfect Pitch."

Supposedly, she could name any pitch *by ear!* I was told she could even play any song after hearing it on the radio!

I doubted it. How could she know F# or E*b* just by *hearing* it? An ear like that would open up unlimited possibilities for any musician.

It bothered me. Did she *really* have Perfect Pitch?

"Yes," she told me casually.

Perfect Pitch was too good to be true. I rudely asked, "Can I test you sometime?"

"OK," she said cheerfully.

Now I was going to make her eat her words...

I carefully picked a time when Linda had not been listening to music. Then I challenged her to name tones for me—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. Everything was set just right so I could expose this ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. With silent apprehension I played a tone: F#. (She'll *never* guess F#!)

I barely touched the tone. *Instantly* she said, "F#"!

I was astonished.

I quickly played another tone. She didn't stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without effort. She was SO amazing—she could identify pitches as easily as colors!

"Sing an E*b*," I demanded, determined to mess her up. Quickly she sang the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but she sang every one perfectly on pitch.

I was totally boggled. *"How in the world do you do it?"* I blurted.

"I don't know," she replied. And that was as much as I could get out of her!

The reality of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet I now knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* identify tones by ear?

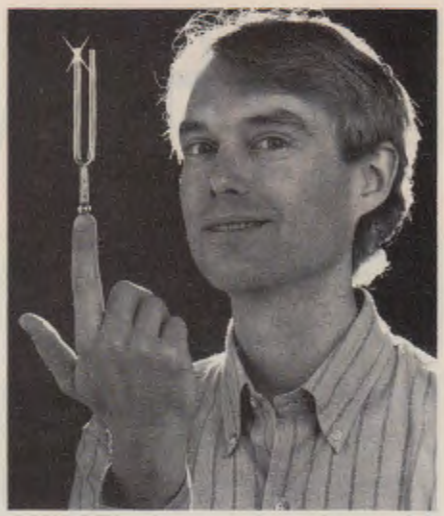
It dawned on me that most musicians go their entire lives without knowing C from C#, or G major from F major. That's like an artist who paints picture after picture without knowing green from orange. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me, then try to determine each pitch. Almost every attempt failed miserably.

I tried day after day to learn the tones. I tried to visualize the location of each pitch. I tried playing them over and over in order to memorize them. But



nothing worked. I simply could not recognize the tones by ear. It was hopeless.

After weeks in vain, I finally gave up. Linda's gift was extraordinary. But for me, it was out of reach.

Then came the realization...

It was like a miracle. And it happened all because I had stopped *trying* so hard. I had stopped *straining* my ear and started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors—but colors of *pitch*. They had always been there. But this was the first time I had ever really "let go" enough to hear these *pitch colors* which reside in every tone.

Now I could name pitches by ear! It was simple. An F# sounded one way—a B*b* had a distinctly different sound. It was as easy as naming red or blue.

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally hear music on a page—and identify tones, chords, and keys at will—by *listening to these pitch colors*. It's that simple!

I became convinced that *any* musician could have Perfect Pitch by just knowing this secret of "color hearing."

When I first told my close friend Ann, she laughed. "Oh, I could never have Perfect Pitch," she asserted. "You can develop a good *Relative* Pitch [the ability to compare one tone with another], but you have to be *born* with Perfect Pitch."

"That's because you don't understand what Perfect Pitch *is*," I said. "It's easy!"

I showed her the secret and she heard it *immediately*. Soon she too could name any tone and sing any pitch requested. We became instant celebrities. Everyone was amazed.

As a keyboardist, Perfect Pitch allowed me to progress faster than I ever thought possible. I completely skipped over required college courses. Perfect Pitch made *everything* easier—performing, composing, arranging, transposing, improvising—and it skyrocketed my enjoyment as well. Music is definitely a *hearing* art.

Of course, music professors were highly skeptical when I started teaching Perfect Pitch years later. Most would laugh at the mere *suggestion* that anyone could have Perfect Pitch. But when I showed them how to hear the pitch colors *themselves*, they changed their tune!

Now there's *more* proof...

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Mark Weiss / MWA

MICHAEL ANTHONY

THE LAST OF THE PRE-VAN HALEN BANDS

Interview by John Stix

It's hard to picture Edward Van Halen playing cover tunes in a bar band, but while note-for-note Eric Clapton solos would prove to be the bedrock upon which he'd build his future legend, his rhythm-charged versions of hits by K.C. and the Sunshine Band and their disco compatriots were what paid the rent. We asked Van Halen bassist Michael Anthony to sketch for us a more detailed outline of those times.

The first time I saw Edward play was back in the Mammoth days. They played at my school, Arcadia High. It was just Edward, who was lead singing, Alex on drums, and a bass player. At that time if you could imitate other guitarists it was like, wow! Edward was playing note-for-note Cream solos, Grand Funk, and all this stuff. I thought, this guy is great.

I was just out of High School and around 19 years old when I joined Van Halen. I was majoring in music at Pasadena City College and would meet Alex coming from a Jazz Improvisation class that I'd been going to. All the bands in the area knew each other. In fact, I was playing bass and singing lead in a band called Snake and we opened up for Van Halen at Pasadena High School. Roth had been in the band close to a year and they had just changed their name. I think their PA blew up and I lent them mine. That was the first actual contact I had with them. Afterwards, I remember talking to Edward and saying maybe we could jam some time. Then a mutual friend that Edward and I knew at school found out they were getting rid of their bass player. He gave Edward my name and number and he remembered me.

When I first jammed with Edward and Alex I saw they had something right off the bat, because they went through different time changes which is something I had never done. I had always played straight 4/4 in my different bands. I could play that stuff because I was into playing jazz on the bass and had taken that improvisation class. I didn't really think of whether Edward would be the next Hendrix or Clapton, but I knew he was damn good.

Mark Weiss / MWA

After I joined the band we had a certain set that we played to get into a club. For a lot of these places you had to be playing what was happening on the radio at the time. So we would actually go out and learn these songs. We were doing Ohio Players music, and K.C. and the Sunshine Band's "That's the Way I Like It." Edward would have the chinka chinka rhythm parts down; we'd sing the horn parts, and I'd be playing the funk bass line. We did that and then we did Aerosmith and then we'd start playing a little more of the rock stuff and slipping our own stuff in once the people kept coming back to see us. I didn't have a funk background, but I grew up listening to a lot of blues stuff. The Electric Flag with Harvey Brooks was one of the first bands that I listened to the bass for. If anybody asked me what I thought a bass player was I'd play them stuff like that.

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There was a certain point where we thought maybe we should just keep learning songs and play the clubs. It kept the money coming in. But we looked at the people we were playing with, good musicians too, and these guys were married with kids and they were doomed to play the clubs for the rest of their lives and we didn't want that. We finally said, let's cut it right here and break. We all decided to starve for a while and play our own stuff. I remember Edward and Alex bought a couple of old jump suits and went from door to door like a team. They'd go up to a house and say, 'the numbers on your house look like they could use a freshening up.' They looked really professional. They would charge $5 a house to paint house numbers on the curb. People thought they were working for the city and they'd pay them to spray paint their numbers. My father was playing in a little polka type band and I'd play bass or trumpet with him. Sometimes on the weekend I'd make $20. We were in our early 20s and would earn just enough money to pay for gas so we could play at a party.

It's interesting to note that when I first played with Van Halen, they were playing a lot of songs and bits and pieces of songs that ended up as far into it as *Fair Warning*. "Out of Love Again" was written and played long before I was in the band. "Simple Rhyme" was on the demo tape Edward gave me with three or four original songs they had recorded at a little studio in L.A. "Whiskey" was one they had been doing. When I first joined the band they wrote a song called "She's the Woman," and that solo section ended up being the solo on "Mean Street." They had a lot of original material written before we started recording for Warner Bros.

Our first tour after the Van Halen album was only supposed to be six weeks, opening for Journey and Montrose. But the album was selling better and better. Warner Bros. and Premier Talent wanted to put us right in the big halls when the album started catching. We said, no we want to play the smaller places first. During that time we learned a lot about how to work a crowd. You learn eye contact and working beyond the front row of an audience. When we first started playing we'd look down and see the people in the first five rows, who are usually the most frantic people. You tend to want to look at them when you play and you tend to forget the others because you can't always see that there are a lot of people way up in the back. Learning how to communicate with everybody, not just those first few rows in front, is real important, especially these days.

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Ann Wilson is the face; Marc Andes and Denny Carmassi the muscle and blood, but guitarists Howard Leese and Nancy Wilson are

THE SOUL OF HEART

Sam Emerson

By Cynthia A. Sandor

Growing up in the Midwest in the mid-70s, a rock band by the name of Bebe Le Strange began their assault on the music business. Comprised entirely of female musicians, the band attributed their existence to two young women from the Northwest, named Ann and Nancy Wilson, otherwise known as the lead singer and rhythm guitarist of Heart. In turn, when the Wilson sisters got a letter from Bebe Le Strange, telling them how inspired they were by Heart, they named an album after them.

Thanks to trailblazing groups like Heart, many young women musicians can -now look at Ann and Nancy and Chrissie Hynde and Joan Jett and see themselves in the mirror. Growing up as army brats in such far flung locales as Taiwan, Virginia and California, the Wilsons weren't as lucky as the generation of women that succeeded them. Aside from Joni Mitchell, the ranks of inspirational female guitarists were slim in the mid-60s. Nancy grew up to the sounds of Paul Simon, Leo Kottke, Pete Townshend. She and Ann and third sister, Lynn, sang Everly Brothers, Beatles and Peter, Paul & Mary harmonies. When Ann went up to Vancouver to form Heart with Steve Fossen and Roger Fisher, Nancy worked her way through a year and a half of college playing acoustic rock and *The Battle of Evermore* on mandolin. On the weekends and in the summer she was a minor ventricle in her big sister's band, officially signing on full-time in 1974.

Eight Lps, including one Best Of, later, Nancy sat down with **GUITAR** to discuss her career, her playing style and her solo project in the works, **Dreamfriends.** She was joined by Heart's lead guitarist, Howard Leese, who has been with the group since before the first album. He was enthusiastic about his favorite subject, guitars, as well as the band's two new members, Marc Andes and Denny Carmassi. He felt that the new album, **Passionworks,** showcased Heart's renewed dedication to guitar-oriented rock.

GUITAR: What originally kicked it off for you?

NANCY: Definitely the Beatles. The first time Ann and I heard their album we knew we'd have to get guitars. The idea was to do what the Beatles were doing. We learned all the chords to their songs. We also got into some of the early folkies, like Peter, Paul & Mary and Bob Dylan. Paul Simon's guitar playing inspired me a lot, especially for the right hand. I picked up that song, *Angie,* on **The Sounds of Silence,** which was my first big, 'Ok, I'm gonna learn this thing.' And I wore my record player out taking it down to ½ speed to figure out what he did. Once I got *Angie* down it was like, in the classroom, at church, everywhere you go, 'Hey man, play *Angie* for us.' So Ann and I and our friend Sue started playing around town.

GUITAR: How did Ann influence your lifestyle?

NANCY: When I was really young, for a while I was Ann's little shadow. She sort of dominated a lot. The older I got the less of her shadow I became, and the more I started to play guitar and develop a self-image. At the age of 10 or 11 I started saying, 'Ok, maybe I can play something Ann can't play.'

GUITAR: Were you always comfortable performing?

NANCY: When I first joined the group, we were still playing clubs. The bartender, during breaks, would come up to me and say, 'Hey little gal, you oughta look up once in a while, you're studying your shoes all

night. I'd played a lot of lounges myself, as an acoustic rock soloist, and that was easier for me than being on stage with this loud band, trying to make sense out of where I fit in. My mother actually told me some really great things from what she learned as a concert pianist. Everything you do should be exaggerated to the 10th power, so the person in the back row can tell what it is. And all you have to do to make eye contact with the audience is to check out the EXIT sign in the back of the hall. This makes everyone think you are looking at them. Those were words of wisdom I never forgot. Although I can actually look at the audience now, it took me a while to make that breakthrough. Today I'm real comfortable on stage.

GUITAR: Do you create your own leads?

NANCY: So far I've only done two electric leads on our albums. One was on *Treat Me Well*, the other was on *Even It Up*. I like the one on *Even It Up* better. I was going to do a lead on *Johnny Moon*, but the guys from Toto, who played on the song, loved it so much that in the spot where my lead was going to be, they just went wild with all these great sounds. So we decided it was good enough. I'll just do more leads live.

GUITAR: Are there many female quitarists who've influenced you?

NANCY: Joni Mitchell's got a really great style, 'cause she never plays in the same tuning twice. There's almost no way to figure it out except for the right hand. She's done some incredible stuff as a songwriter. Laura Nyro is a very good songwriter. I admire someone like Chrissie Hynde of the Pretenders. She writes songs, fronts the band and plays guitar. Joan Jett's another one writing and playing too. I even like Bananarama, and I sort of like the Go-Gos. There aren't too many female lead players yet—Lita Ford is one of the first to try to break into that heavy metal thing. It seems almost like competitive to male playing. I think there are other areas to explore. For a woman to say, I want to play as good or better than a man is hogwash. I don't think playing as fast as you can—that exercise style of lead playing—necessarily means you're a good player. I think what really counts is musicianship and versatility, being able to play guitar as rythym, lead, getting different kinds of voices out of the guitar. I think women are real expressive in different ways than men are expressive. Everybody and their brother can play lead. I really admire someone like Pete Townshend, because he has this kind of chordal lead type ability. He can fill leads right in with chords or use chords as leads. One of my first big inspirations was Steve Howe. I loved *The Clap* and *Mood for a Day*, where he did the solos. We performed a lot of the early Yes songs.

On my early solo album **Dreamfriends**, which is an experimental project I'm working on for children, I play a melodic lead. That's something you don't hear a lot in female guitar playing either.

GUITAR: I've heard you also play bass.

NANCY: I'm a closet bass player. Ann plays some bass on *Even It Up*. I practice playing bass at home. I have a cheap Rickenbacker, but my best one is the Fender. It's a Precision with a Jazz neck that's shaved down for my hands. It's got a very tiny neck, so it's perfect for me to play. I play drums, too. I'm really bad, but I love to play them. The only thing I can play is *Rock and Roll*, by Led Zeppelin. After about three minutes I'm falling on the floor, but it's good excercise. I've got lots of tapes at home of me jamming with my drum machine. Now that we have Mark Andes, we're all sort of back in the closet with our bass playing. He's a real tight player.

HOWARD: He's not too proud. Like a lot of bass players would really like to be all over the place, but he realizes that in rock 'n' roll the thing to do is for him and the drums to be real solid. He doesn't get burned out if you say just stick to the bass-drums pattern. He'll get into it and play with real conviction.

GUITAR: How does the band put songs together?

HOWARD: We have a new way of working which is how we did *How Can I Refuse* and *Blue Guitar*. On *How Can I Refuse*, Mark came to my hotel room one night. We just sat around jamming and working on parts. The next day we went to the soundcheck and showed it to Denny Carmassi, our drummer, to work it up a little bit better. Then we made a tape of the soundcheck and we gave it to Nancy, Nancy developed it into a song, with the lyrical and vocal idea. She got it pretty well roughed out and at the last minute she gave it to Ann and Sue. Ann did the final touches because she has to sing it. She changed a few words around and that was it. There's input from everybody.

The hardest part of being in a band is collaborating with each other, the give and take. You have to have give and take or else it's not a band. You have to be home with each other. If I do a solo and Nancy says, 'Well, I had something more like this in mind, maybe more of a David Gilmour thing,' I have to listen. If you don't say it, and the record comes out and it's not as good as it could have been, you regret it forever. That's why we added new members to the band—we were losing our avenues of communication. The two other guys had started their own little hobby band, no pressure, no hassles—you just go to the club and jam. And this is a high pressure thing we're in. So they started being more interested in that rather than being in Heart. So we said we need some people who love this band as much as we do.

GUITAR: I notice you use backwards recording on *Sleep Alone*.

HOWARD: There's backwards stuff on all our albums. The first song you hear on the first Heart album is backwards. The introduction to *Magic Man* is backwards. The solo to *Break* is backwards. The solo to *City's Burning* is backwards, too.

What you do is, you take the entire tape, with everything on it, and you turn it upside down and backwards. Then you put it back on the tape recorder and you play it and it's all backwards. Then I put little markers where I want my parts to be forwards and I play along. The rhythm is backwards, but you listen to it a few times and you get used to it. You just get into the backwards frame of mind and you play forwards. Then you turn the whole tape around and everything else is

Mark Weiss / MWA

back to normal, except you're backwards. *Sleep Alone* is an absolutely live track. The only overdub is the backwards guitar at the end.

GUITAR: What do you feel was a major turning point for Heart?

NANCY: It was probably getting to play our original material quite a bit. I think we got away with playing more original material than most club bands, because we sort of just slipped them into the middle of the set and made sure they were still rockers. Seeing them go over in clubs was a turning point toward having our own identity as songwriters. Like, pretty soon we were getting requests for our originals. When we first started doing concerts—that was nothing like playing in clubs. You're sort of confined in clubs, and then suddenly you're on this huge stage and there's everywhere to go. Learning how to use the size of the stage to our advantage and making it look good was another turning point.

GUITAR: Tell us about *Through Eyes and Glass*?

NANCY: That's a song Ann and I wrote in 1968, when I was 12. We didn't get credited for it, either. Ann put it out on the B-side of a single. She had a group called Daybreak and the record came out under the name of Ann Wilson & the Daybreaks. It was one of those fluke things where some local person heard this little gal with the big voice and thought she could hit it big in the Country & Western scene. It was Ann's first studio experience. The songs are really hilarious, though. I've got them on my jukebox at home.

Chris Walter / Retna Ltd.

GUITAR: Do you feel Heart has reached their height?

NANCY: Actually, I think we've just kind of scratched the surface this year. I tend to feel that way every year. I think, after the experimental stuff on **Private Auditions**—that was a self-indulgent album, but in a good way—we really needed to return to a guitar-oriented thing. So I played almost no acoustic instruments on this album, which is fine, because I'm really into electric right now. On **Dreamfriends** I want to try and get a real balance between heavy electric sounds and acoustic sounds. I want to even incorporate the Kelty harp and pedal steel guitar and mandolins and acoustic and electric guitars and bass guitars, all that stuff. I love Ovations for rock 'n' roll because of the volume they can get, as opposed to most electrified acoustics which feed back as soon as you turn them past 5. They've always been the best acoustic guitar to use live; they're kind of the grandfather of the electric-acoustic world.

GUITAR: You also collect guitars.

NANCY: I have about 65 now. It's easy to get hooked because you start appreciating guitars and then you go, oh man, check out this green Rickenbacker, just like John Lennon's but green. And then you have to have it, and you have to have the black one to match. Then you need the entire Epiphone collection. Or if someone gives you a really great guitar, then you'll see another that's a perfect backup for it. I give guitars away too. Once or twice a year I'll pull one out of the closet and give it to Greenpeace and they'll auction it off. I give away stage clothes too.

HOWARD: I'm addicted too. I have 140 guitars. I'm a compulsive guitar buyer. I'm getting a little bit better now, cause I'm starting to build my own and I have enough. Besides, I'm running out of room. But there was a time when if I just didn't feel right that day I'd go out and buy a guitar.

NANCY: For live playing I really favor the Flying V, although it's almost a shame to take it on the road. But I'm so selfish, I do it anyway. It's such a great guitar. I've got a nice new/old Gibson Les Paul Special, a '56 Black Beauty.

HOWARD: I just got one to match. I traded my pickup truck for two Les Pauls. It was a nice truck—but I got two Les Pauls for it. A '58 Sunburst, and a black one just like Nancy's—a '56.

GUITAR: Do you use different guitars on the new album?

HOWARD: We use a few. I have this one particular guitar made by Paul Reed Smith, from a 300-year-old dresser top. It sounds really great. And Keith Olsen, who does Sammy Hagar and Benatar and every heavy metal act you can think of, told me it's the best guitar he ever heard. It's priceless to me. It had a price when I got it, and a pretty good one too, but it's worth every penny, Paul, I swear. Every time I go to grab another guitar I wind up saying, 'Let's try the Eagle, let's try the Eagle.' So it ended up on everything except when I wanted a clean Strat sound and I used my upside down Strat. On *Allies* I did the basic track with my Eagle and then doubled it with Nancy's '58 Flying V.

GUITAR: Nancy, I understand you started with the ukelele.

NANCY: My first guitar was a ukelele. Our parents had ukeleles because when my dad was in the service it was the thing to play. My uncle taught me all these ukelele chords, so I got soprano and baritone uke down. I would pick things up by ear and just imitate them without reading. Ear training is really more important than most music teachers know. If you have a good ear, that's the basis of music itself. Some teachers teach to the point where their students get dependent on reading music before they feel like they can really play anything, or even approach their instruments. I think there should be a strong relationship between the instrument and the person before the teacher comes in. I think it's good to read music—if you're a studio musician it's really important that you learn how to read. But I don't necessarily think it's good for everybody. I think the best way to start guitar is just to go out and buy a basic book, learn how to tune up, learn how to play the basic chords, and maybe learn something from somebody else who knows how to play guitar. Then learn how to imitate what you hear. ■

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JOHN PAUL JONES

by Jack Colby

ZEPPELIN'S CO-FOUNDER GOES BACK TO FIRST BASS

The Live Aid concerts brought several departed supergroups together again. (The Who, Black Sabbath, Crosby, Stills, Nash & Young), fulfilling the fantasies of fans all over the world. All of these headline making bands were eclipsed by the performance of Jimmy Page, Robert Plant and John Paul Jones, with guest drummers Tony Thompson and Phil Collins. This was it; the remaining members of Led Zeppelin had come together to galvanize audiences on two continents and remind all others of the depth and breadth of their legacy. No other hard rock band has had the lasting impact of Led Zeppelin. Playing by their own rules, where hit singles held no importance and stylistic explorations knew no borders, Zeppelin not only added new sounds to rock's vocabulary, they had their own often imitated but rarely understood language.

While vocalist Robert Plant and guitarist Jimmy Page have told their stories often in the press, bassist, keyboardist and arranger John Paul Jones has rarely been quoted and, in fact, has seemingly left the world of rock music altogether. With the appearance of his soundtrack to *Scream for Help*, which features able assistance from Jimmy Page and Yes vocalist Jon Anderson, Jones has come out of hibernation and agreed to talk with GUITAR about the past, both recent and distant.

GUITAR: Like Jimmy Page, the first album you've released since the end of Led Zeppelin is a movie soundtrack. Is that a way of showing off your experiments in music without having to commit yourself to a sound, style or band?

JOHN: I know what you mean, but not really. This is an album of source music, which is music that strictly emanates from record players and radios as part of a scene in the movie. When somebody switches a radio on, something has to come out. This is different from what Jimmy had done before (***Death Wish II***), which is incidental music, which is the dramatic music. I've done both in this film. The thing about source music is that everything has to be different styles, otherwise it sounds like the same band every time you switch a radio on. It wouldn't be fair to say I was experimenting in music. I was actually fulfilling a brief, writing what people would hear on the radio if they switched it on.

GUITAR: Would you claim these songs for yourself if you did perform live sometime in the future?

JOHN: No.

GUITAR: It was the director's vision?

JOHN: No, source music isn't really tied to the film. It's just as you switch a car radio on, they need something to come out. They EQ it so it sounds tinny and play three seconds of something. We thought it would be much more interesting to use the full versions on a record than put incidental music on an album, which of course has no film to go with it, so it's fairly uneventful and boring. These stand up on their own as songs.

GUITAR: As a potpourri of different bands?

JOHN: That's right; that's exactly what it is.

GUITAR: On any of these songs is there a hint of what you might do if you were to form your own band today?

JOHN: No. I like them all, so to me I did them all honestly in the styles that were required. In fact, I come from sessions, arranging and the studio. So I'm used to doing all this. They are all mine.

GUITAR: This is pretty much what you were doing before Zeppelin.

JOHN: That's right, in fact that's much closer to the truth. That is what I was doing, everybody's record, in every different style, every day, for years and years and years. That hits it on the head. I've always wanted to play organ instrumentals like *Spaghetti Junction* with a big band. So the big band is a bunch of computers and synthesizers. Only the organ is actually real, as is Jimmy's guitar solo.

GUITAR: Was it strange to do a vocal for the first time?

JOHN: It was extremely weird. At least in my own studio, I could put a mike up, set a level and do it from there. I can make a fool of myself in my own studio and nobody gets to hear it. It's not too nerve wracking, but weird, yes it was. The early mixes sounded like instrumentals because the voice was so low. In fact, the record company said, Come on, it's supposed to be a song, where is the voice? I said it's there. They said, Turn it up, you can't get away with that.

GUITAR: Are you still playing bass on any regular basis?

JOHN: No, not really. I do a lot of contemporary classical music composing in England, for instrumentalists, small orchestras, live electronics and computers and all combinations of prepared tapes.

GUITAR: It sounds like you're going in a very unrock 'n' roll direction?

JOHN: This particular stuff is totally different.

GUITAR: Do you have any desire to do anything of your own using your past musical moves?

JOHN: No, not at all. The last band is a hard act to follow in that respect. I didn't like the touring that much. I find it very time consuming, which is the worst thing about it. When you're on tour you can't do anything else. I know you are only playing two or three hours a night but you spend the rest of your time hanging out in hotels. It's kind of tough. I want to do a lot of different things. I'd like to do more soundtracks, produce and write songs.

GUITAR: Will you produce rock bands?

JOHN: I think maybe solo artists. I wouldn't feel comfortable asserting my influence on a band. I've always felt that bands should produce themselves. I could show them how not to make mistakes. But with a solo singer it's always been traditional that they have an arranger. I think nowadays production is tied up with arranging and making the record. I'd like to do that and write songs.

GUITAR: I'm sure ***Scream for Help*** came out in England a while ago because I've never heard of the movie. Aside from this, the most recent public thing we've seen was the Live Aid Benefit where you reunited with Jimmy and Robert to do three Zeppelin songs. Was that a big decision to make?

JOHN: No, it came together quite quickly. Robert and Jimmy were in the States at the time and I think Robert was maybe

going to play with Eric Clapton or someone like that. Then Jimmy said he was around the area so they'd get on the stage together with somebody else. They thought, if we're getting up together why don't we do a Zeppelin song? I was talking to them on the phone and said if you're going to do a Zeppelin song I'll come over and we'll do it. We rehearsed for a good hour and a half for Tony Thompson's benefit. Phil Collins didn't rehearse with us at all.

GUITAR: Was it comfortable to play those songs again?

JOHN: It was great. It felt like an old gig. Once you're back into it, it's like you never actually left.

GUITAR: Was there any particular reason why you chose to play *Rock and Roll*, *Whole Lotta Love* and *Stairway*?

JOHN: You couldn't get on and not do *Stairway to Heaven*. *Whole Lotta Love* was fairly popular in its time, too. It was traditional to start with *Rock and Roll*. We started a lot of shows with that.

GUITAR: There are all kinds of stories that the three of you will be doing new things together. True or false?

JOHN: There's no point in rehashing old glories. We're not going to say that we're not ever going to do anything together again.

GUITAR: It's not out of the question but it's not on the boiler.

JOHN: Right; you said it well.

GUITAR: In looking at the songs you co-wrote with Led Zeppelin, it's obvious that your strongest influence on the music is on **In Through the out Door**. It took a long time for you to assert yourself as a writer.

JOHN: That's interesting.

GUITAR: Is there a reason for that?

JOHN: I got a new keyboard around then. That simple reason, that I got a Yamaha GX-1, and I suppose I was using it quite a lot.

GUITAR: When it says things were co-written, what was the blend?Would somebody come in with a frame and you'd jam?

JOHN: There was every conceivable configuration. Somebody would come in with as you say a framework or a structure. Other times we'd start playing or we'd be jamming and come across a riff. Then we'd pick that riff out and work on it. *Black Dog* is actually my riff.

GUITAR: *Whole Lotta Love* is brilliant. It's just an E chord. Only John Fogerty matched it for its intense simplicity. It's an incredible recorded performance. Did you ever think it might need more?

JOHN: That one riff was right for the song. The songs dictate how they are arranged. If you listen to a song it tells

Jeffrey Mayer

you what to do with it.

GUITAR: Was it hard to record. It had to be right or it would have been a bomb.

JOHN: No, it was done quite quickly, come to think of it. It was on **Led Zeppelin II**. We did that album really quickly. Not as quickly as the first album which was done in 30 hours, mixing and everything.

GUITAR: All of the albums sound live.

JOHN: It was traditional to do it that way. We nearly always tried to record when we'd come back from a tour, so we were ready to play. We went straight into the studio.

GUITAR: Would you perform the new songs in front of an audience before you recorded them?

JOHN: No, then we would perform off the album. You never knew what was going to go onto the album. We'd record a lot of songs, then if they were good they went on, if they weren't they got chopped.

GUITAR: What was it like going from being a studio player to having a band of steady mates?

JOHN: It was very nice. I used to be in a band before I was in the studios, which is going even further back. In fact, I remember in 1964 I promised myself I would never go on the road again.

GUITAR: Wrong!

JOHN: It never works out, does it? With Led Zeppelin it was a different experience again. It was perfect timing for me; I had had enough of studios.

GUITAR: You were Herman's Hermited out?

JOHN: I arranged for them. I did all the string and brass parts on *Kind of a Hush* and *No Milk Today*. I directed the orchestra and wrote all the parts out. I also enjoyed doing *Beck's Bolero* with Jeff Beck.

GUITAR: I love what you did with *I'm Gonna Crawl*, with those syrupy strings and crunge guitar.

JOHN: It just came out. We were laughing around. It was one of those sort of intros they used to do in those days. Often they'd pull a blues artist into the studio and give him this sort of tongue in cheek lush string intro which was totally out of place. I think it worked.

GUITAR: Didn't you start out on keyboards?

JOHN: Yes, I was initially a keyboard player. I actually took up the bass because the first group I wanted to play with didn't need a piano player. They needed drums or bass, and I thought drums looked heavier and I couldn't get them in a bus so I took up the bass. I thought, it's only got four strings, it can't be hard.

GUITAR: Was it?

JOHN: Not in the early stages. Bass is very easy in the early stages because you don't have to contort your hand to make a chord.

GUITAR: Did you view the bass as the organ pedals?

JOHN: No, I used to love a record called *Shaking All Over*, by Johnny Kid and the Pirates, which had this classic rock 'n' roll bass line on it. It was an enormous bass sound. At that time, in the summer on the beach, it was coming out of every juke box. That did it for me. I said what is that? I'd like to make that sound. I used to play in a lot of rhythm & blues bands and it's great being on bass.

GUITAR: I hear some James Brown in Zeppelin.

JOHN: James Brown was one of my favorites. Although the first rock record I bought was Jerry Lee Lewis' *Great Balls of Fire*. It was the sound of the voice and the record.

GUITAR: Does having a knowledge of the piano help you to play bass?

JOHN: They are both harmonic instruments as opposed to melodic instruments.

GUITAR: When you recorded bass and keyboards, which would go down first?

JOHN: We'd do the rhythm section first. Keyboards would always be added on afterwards, even on the new album. But there's nothing real on this album at all. It's all computers. *Spaghetti Junction* started out with the organ track first and then I put the bass on. *Bad Child* is computers. *Take It or Leave It* has real bass on it. Generally the rhythm section goes first.

GUITAR: Did you ever feel you had to overplay because you were a trio?

JOHN: Oh yeah, you had to keep fairly busy, especially when Jimmy would take a solo, because then there's only bass and drums. So you have to fill the spectrum. It can be musically done. That was the idea. Apart from playing a lot more notes, that's not necessarily the way you

do it. You want to harmonically suggest a larger canvas.

GUITAR: Was it hard to take the recorded sound of a busy song to the stage?

JOHN: No, generally not. Obviously if I were playing keyboards I would have bass pedals, so I'd be half the band.

GUITAR: Was there a reason you never added a fourth member so you could do just bass or keyboards on any given track?

JOHN: It didn't seem to need it. I could handle the bass parts. I used to be a church organist so I can handle bass pedals. I had Moog pedals and before they came out I had my own bass pedals built for me. Even on the acoustic numbers when we sat down, I used to have bass pedals for that. I'd have the triple neck and do the mandolin number here and a 12-string and the six string and the bass pedals. Robert would stick a mike on me and ask if I would do some backing vocals as well.

GUITAR: Was there a particular musical highlight for you in Zeppelin?

JOHN: I used to like performing *Kashmir*. That sounded amazing. Again, it was with the big Yamaha GX-1. It has its own pedals and sounded incredible in a big hall with a big system. It had these Eastern strings over the top of it and you could see the camels coming across the sand dunes. I used to really enjoy that. A thing like *Whole Lotta Love* would stop and somebody would start something and we'd go into a whole lot of other stuff. That was always to be looked forward to. We never knew what was going to come out. If it was a good night and the crowd was good and everything was right, then it could be 25 minutes long. We'd go through every sort of different style—rock 'n' roll, blues. That was good fun. You used to look forward to that.

GUITAR: That was the number where the band put itself on the edge.

JOHN: Oh yeah. There were certain numbers like *Kashmir* which were just that and always the same length. Then there was fun time, not that *Kashmir* wasn't, but there was the time you knew you could just do anything if it sounded good. That made it interesting and you could keep the interest going rather than have to play the same thing note for note every night.

GUITAR: When you recorded *Stairway to Heaven*, did you sense that it was any better than any other song?

JOHN: It was a good one and you can tell the good ones coming up. There's no way that you can foresee that it will be the most requested rock record ever. That's something else. That particular tune took on a life of its own.

GUITAR: Was it ever a monkey on your back?

JOHN: No, you keep doing what you're doing and don't get trapped by trying to repeat it?

GUITAR: Did you agonize over whether a song was good enough to record?

JOHN: No, that way leads to madness. What we did was record the songs and if they sounded good we put them out.

GUITAR: Were any of the records more successful to you than others from the standpoint of your vision going into the recording as opposed to what actually came out?

JOHN: They all moved forward pretty well in chronological order. Obviously, more keyboards came in. If we had carried on, computers would have started creeping in.

GUITAR: I suspect nobody was interested in doing a solo album because you did everything within the confines of the band. You could explore any style or influence within the band.

JOHN: That's right. That eclecticism came out of the late 60s. It used to annoy me when people would pigeon-hole us as heavy metal. On the third album they said, they've gone soft, they've brought in acoustic numbers. By the way, there are two acoustic numbers on the first album. The critics didn't want to know we were a varied band. We played lots of different styles. We did folk and blues. When you think about it, there are not that many classically heavy numbers, but everybody only remembers those. We used to do country music. *Down by the Seaside* is country. *Stairway to Heaven* has got a lot of country influences in it. The opening is folk music and even has some jazz chord work in it. All the keyboard work is a cross between Chick Corea and Floyd Kramer, if you listen to it that way. That's what a lot of people didn't realize. There were a lot of influences that went into the songs that made them particularly Zeppelin. The people who used to copy us only used to copy the heavy stuff. Then they wondered why it didn't sound like Led Zeppelin.

GUITAR: Have you played with other bands or people since the end of Zeppelin?

JOHN: Not bands, no. I did a week's filming of ***Give My Regards to Broadstreet*** with Paul McCartney, Dave Edmunds and Chris Spedding. We all wore blue zoot suits, standing on the stage being a rock 'n' roll band. That was great fun.

GUITAR: Is it any different playing with new people after years of exclusively playing with the same musicians?

JOHN: Oh yes. Bonzo and I used to anticipate each other. When you've been playing together a long time, and something comes up in a song, you sort of know what you're going to do and you anticipate. We could end up out of nowhere doing the exact same fill which sounded incredible from out front. Especially when everybody knows it was an ad-lib section. To suddenly do the same time fill was special. We'd be listening in the same way. That you don't get the first time out with anybody else. There's a special closeness because it gets very tight and very exciting when that happens.

GUITAR: Any spot on record where you could point to a great rhythm track which illustrates what you just said?

JOHN: There's loads of them. Remember a lot of these songs were recorded first and then taken onto the road. What you do is lay the bones of the song down and certain songs would grow on stage.

GUITAR: Which song had a great life in the studio and which grew the most on stage?

JOHN: I used to like *Trampled Underfoot* a lot. *Lemon Song* was a good track. *When the Levee Breaks* was a good track. This is a hard question. *Dazed and Confused* became much better than the record. *Whole Lotta Love* and *How Many More Times* were also better live.

GUITAR: Judging from your soundtrack and your session work, you seem to like all kinds of music.

JOHN: I've always played a lot of things. Doing sessions you play what you're paid to play.

GUITAR: Were you surprised by the immediate success of Led Zeppelin in America?

JOHN: Oh yeah. One had hoped for it. Remember, you are talking about two experienced professional musicians starting a band. We didn't know it would be a great success, but we weren't planning on it failing. We knew how to go about it. Jimmy had extensive touring experience and we both had a lot of studio technique and knew how to make it sound good. We knew how to go about it.

GUITAR: Yet you never went after the hit single. Your records are filled with long songs and "uncommercial" material.

JOHN: This was traditional. It gave you more room to move rather than having to aim for a single. Plus, when you do a single, in all honesty, you've got to do what a single requires, which is Top 40 radio and television spots to promote it as a single. We weren't interested in doing that. And so it became a rule that we never ever did a song designed as a single.

GUITAR: Led Zeppelin was interrupted very sadly and very rudely. Does it feel like there's a part of you that didn't reach a completion?

JOHN: No, it did what it did. We were actually rehearsing for another American tour. It would have gone on. ■

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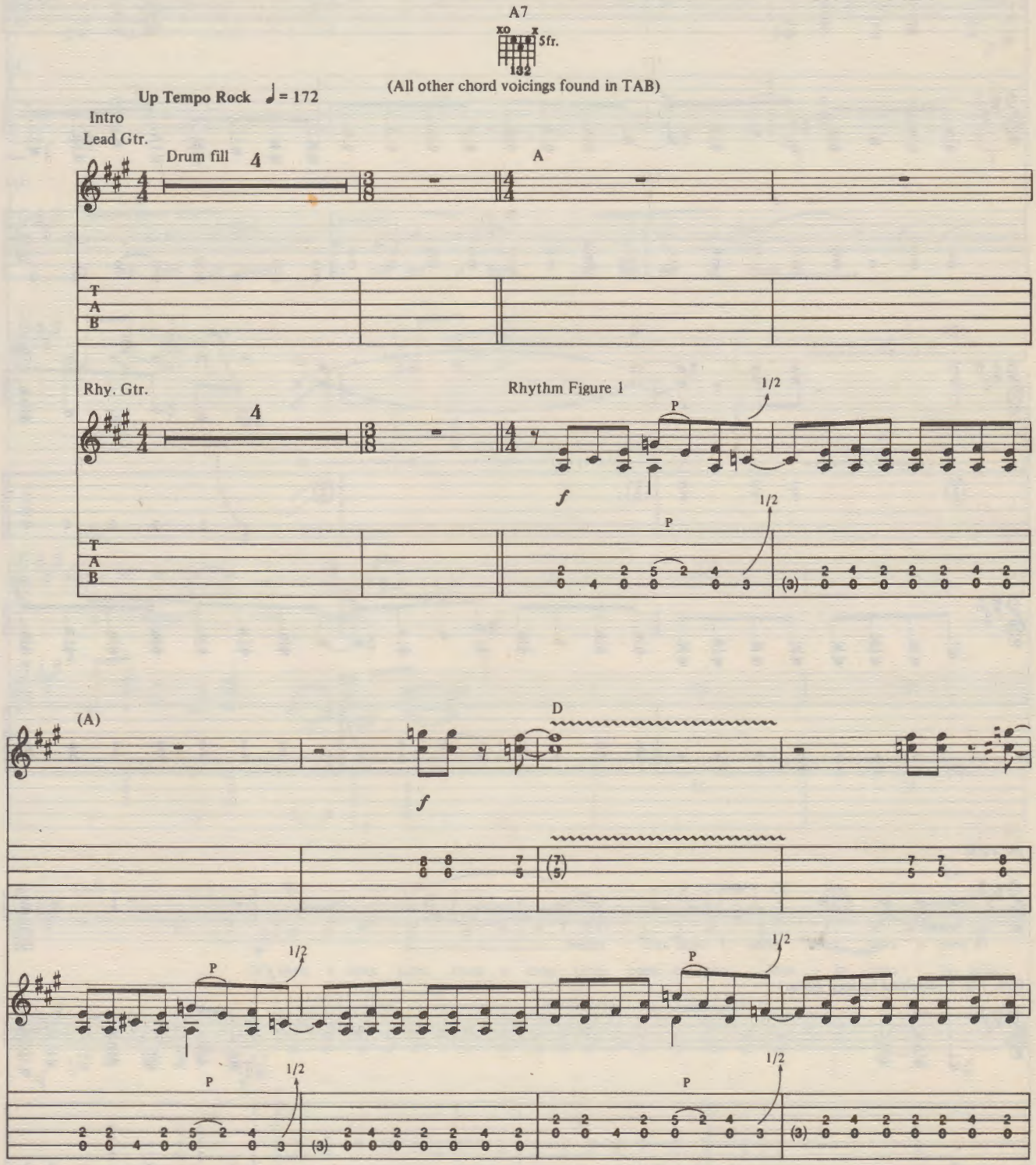
ROCK AND ROLL

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN/Atlantic Records)

Words and Music by
Jimmy Page, Robert Plant
John Paul Jones and John Bonham



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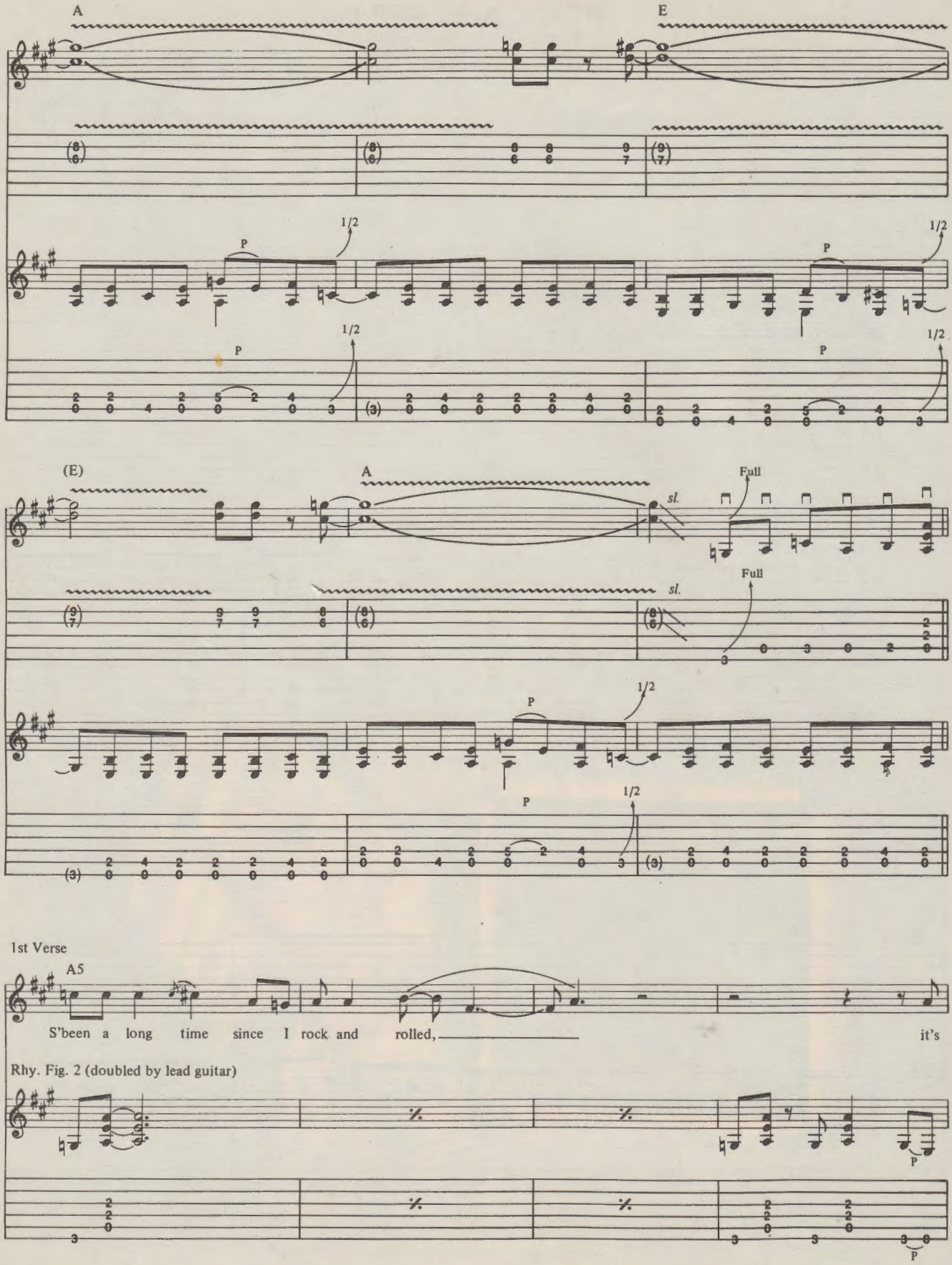
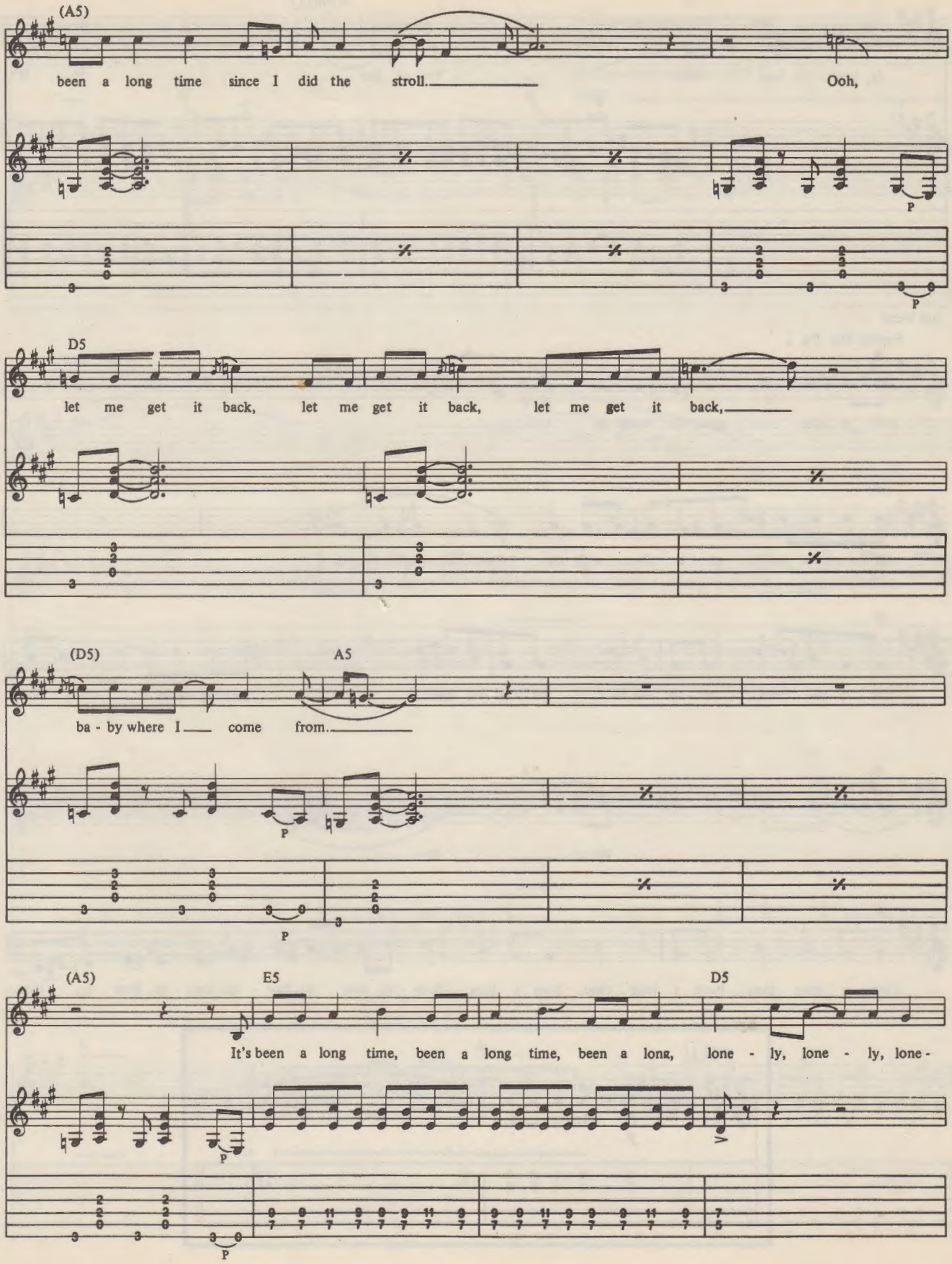
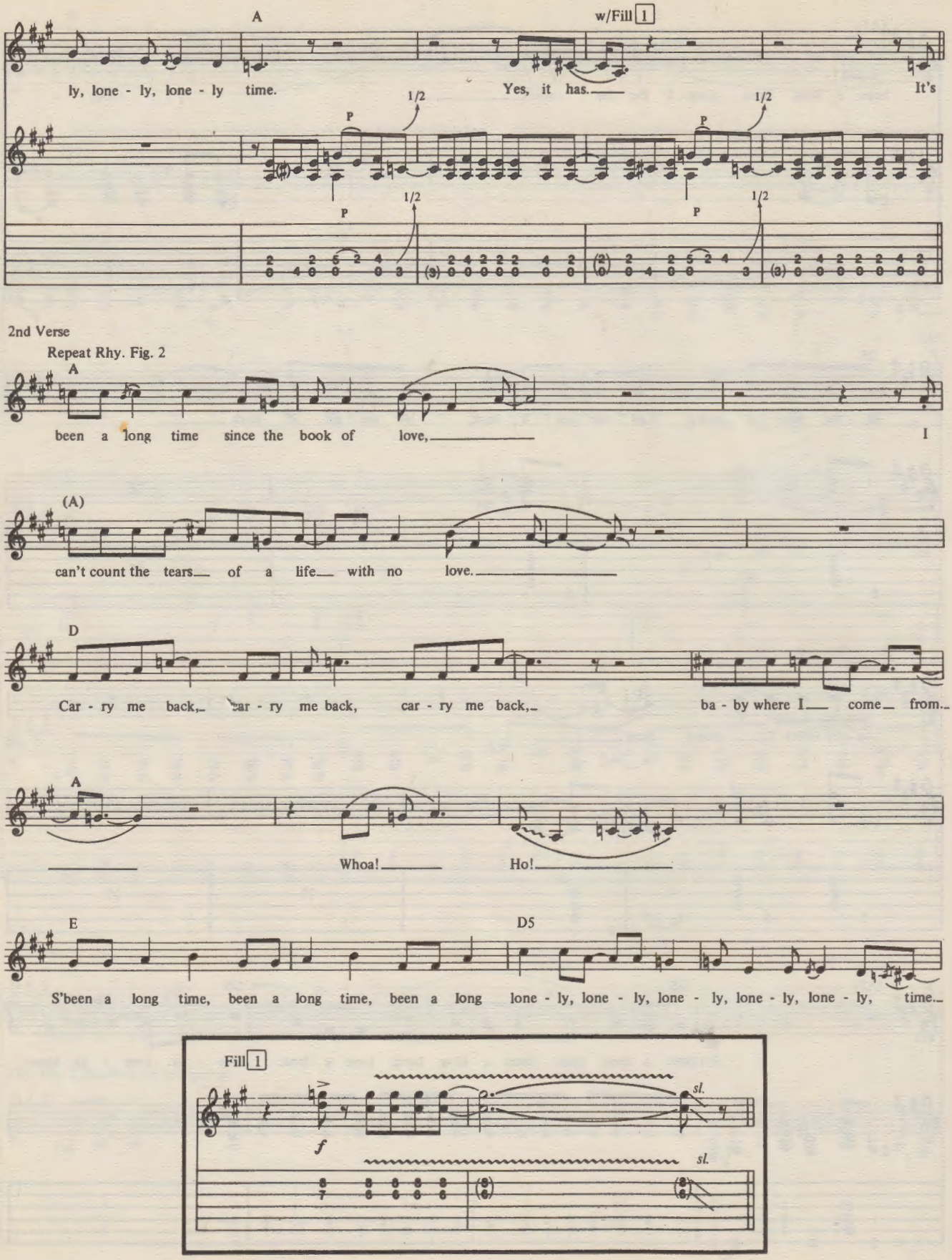
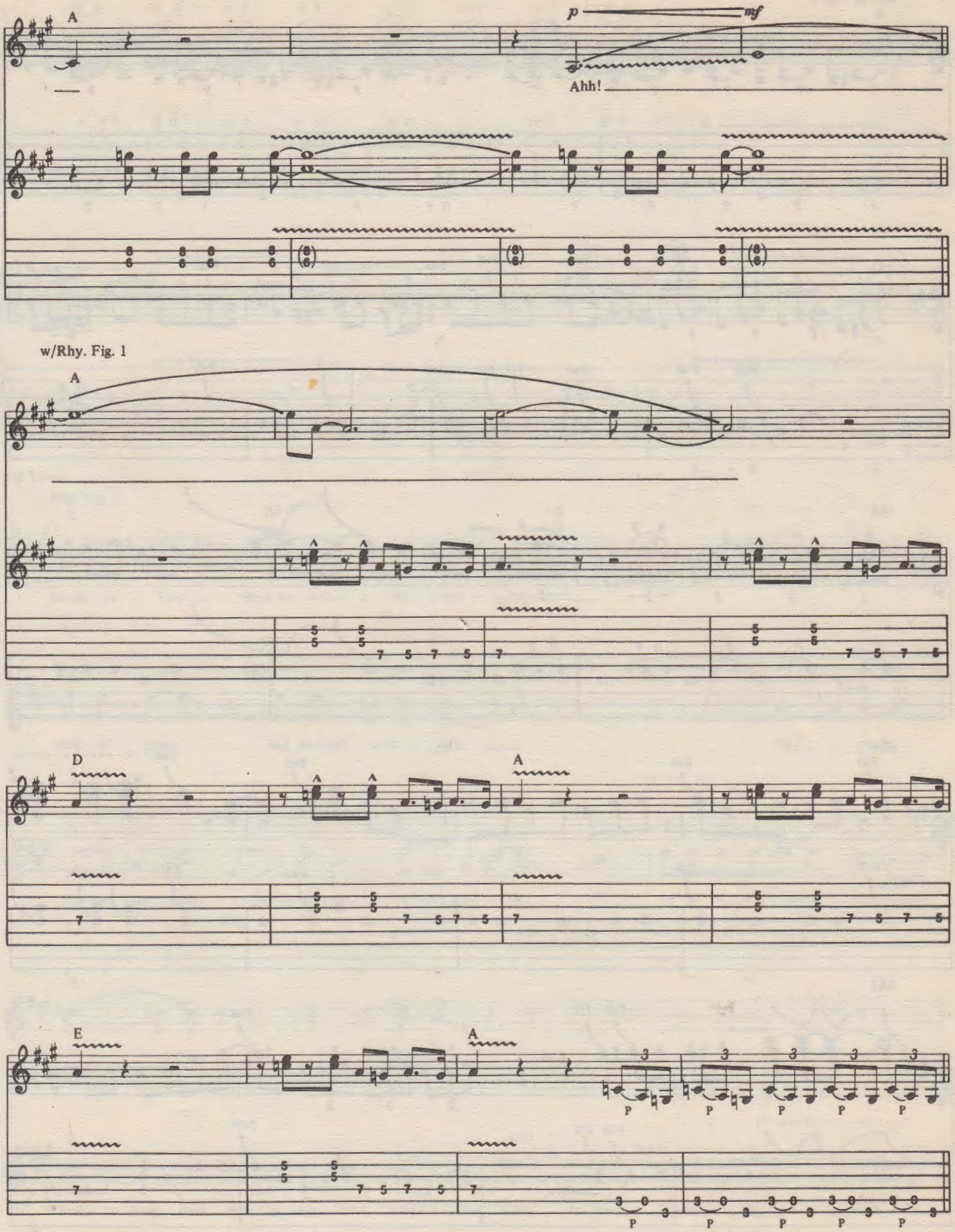

A
E
P
1/2
(E)
A
sl.
Full
1st Verse
A5
S'been a long time since I rock and rolled, it's
Rhy. Fig. 2 (doubled by lead guitar)


(A5)
been a long time since I did the stroll.
Ooh,
P
D5
let me get it back, let me get it back, let me get it back,
(D5)
A5
ba - by where I come from.
P
(A5)
E5
D5
It's been a long time, been a long time, been a long, lone - ly, lone - ly, lone -
P


A
w/Fill 1
ly, lone - ly, lone - ly time.
Yes, it has.
It's
P
1/2
2nd Verse
Repeat Rhy. Fig. 2
been a long time since the book of love,
I
(A)
can't count the tears of a life with no love.
D
Car - ry me back, car - ry me back, car - ry me back,
ba - by where I come from.
Whoa!
Ho!
E
D5
S'been a long time, been a long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly, time.
Fill 1
f
sl.


A
p
mf
Ahh!
w/Rhy. Fig. 1
A
D
A
E
A

Guitar solo
w/Rhy. Fig. 2

A

(A)

(A)

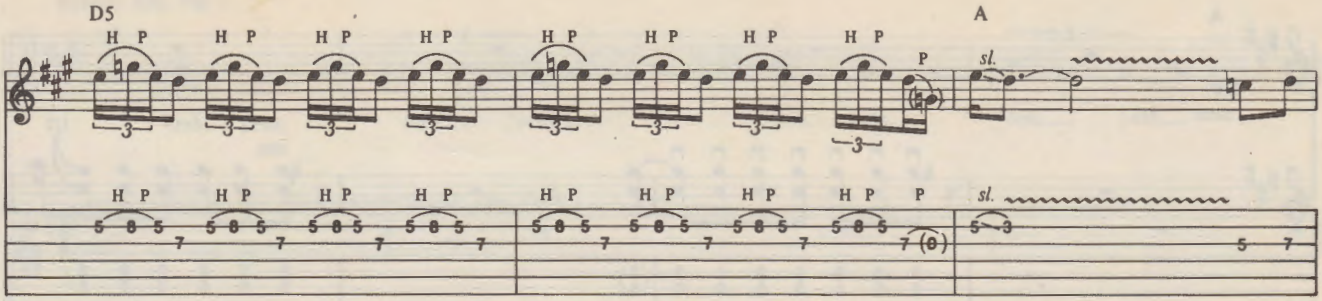
D

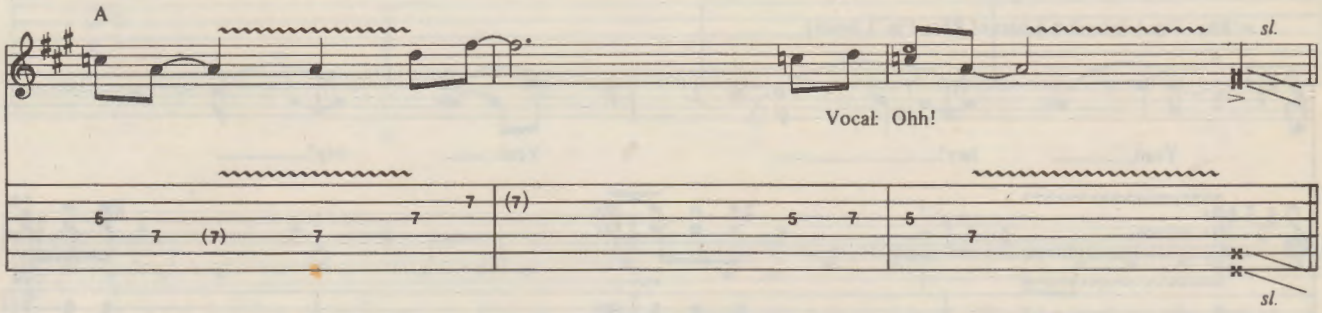
(D)

A

(A)

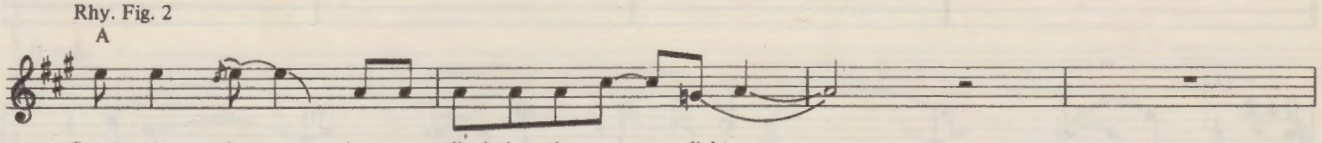
E

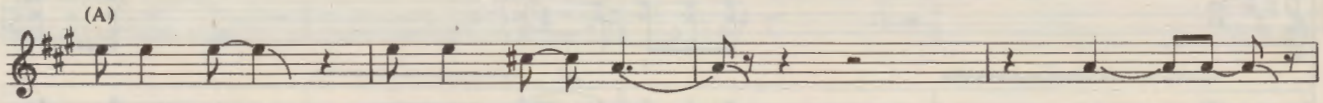


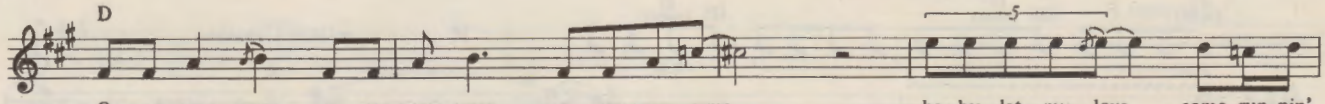


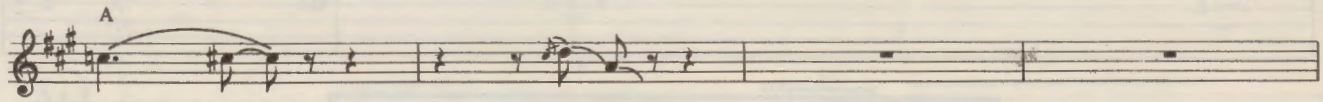
3rd Verse

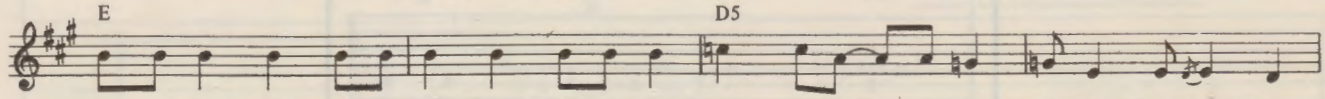
Rhy. Fig. 2

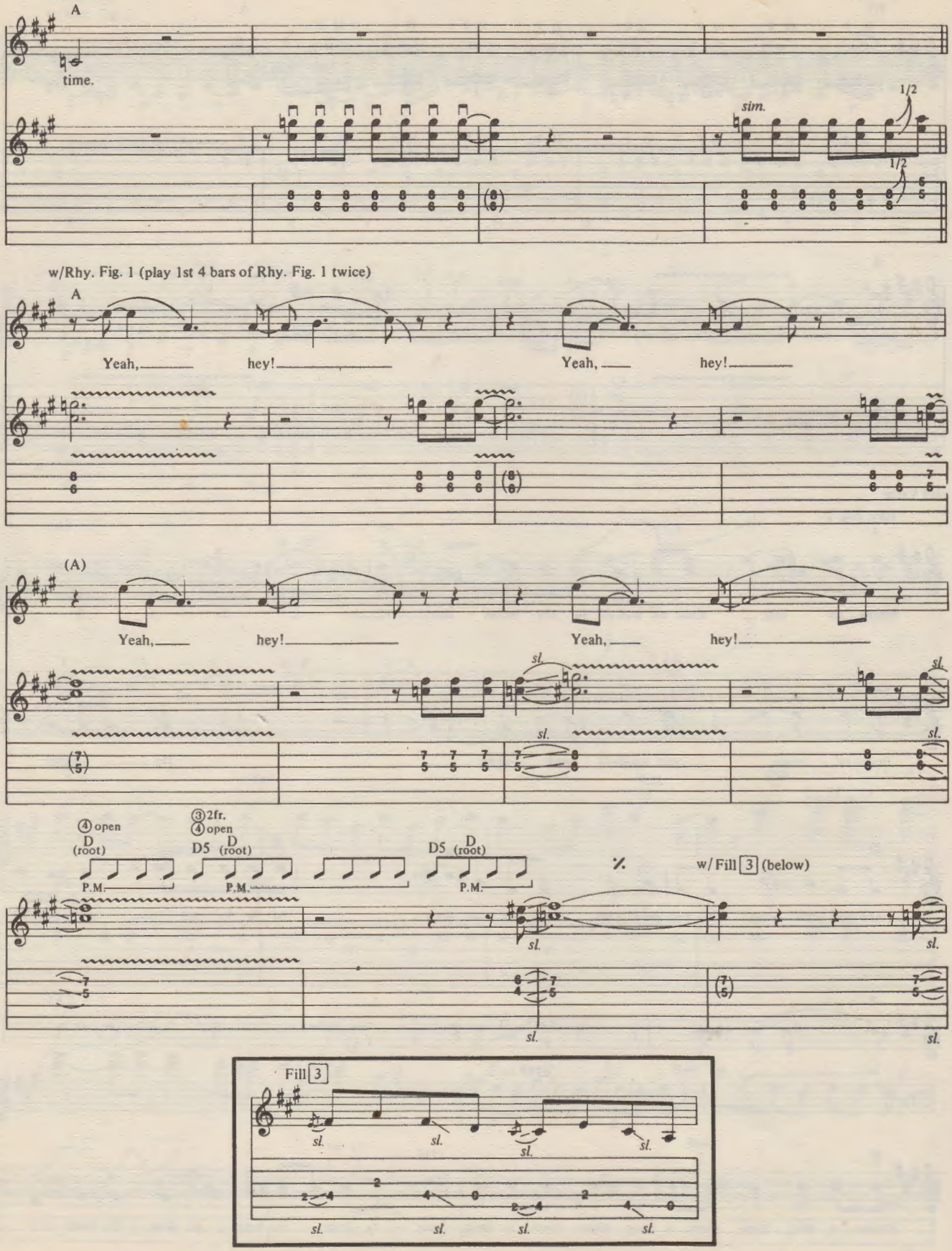


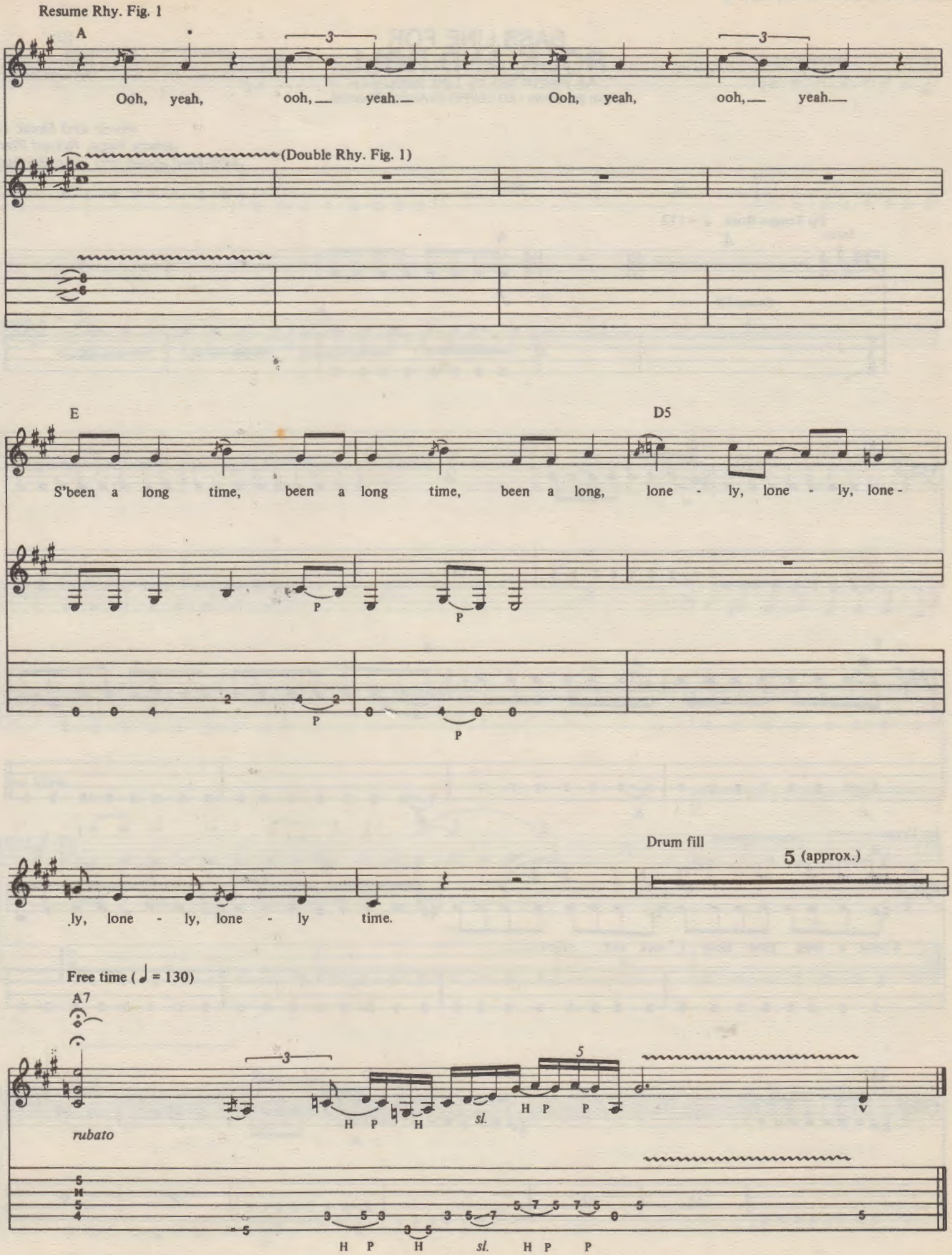






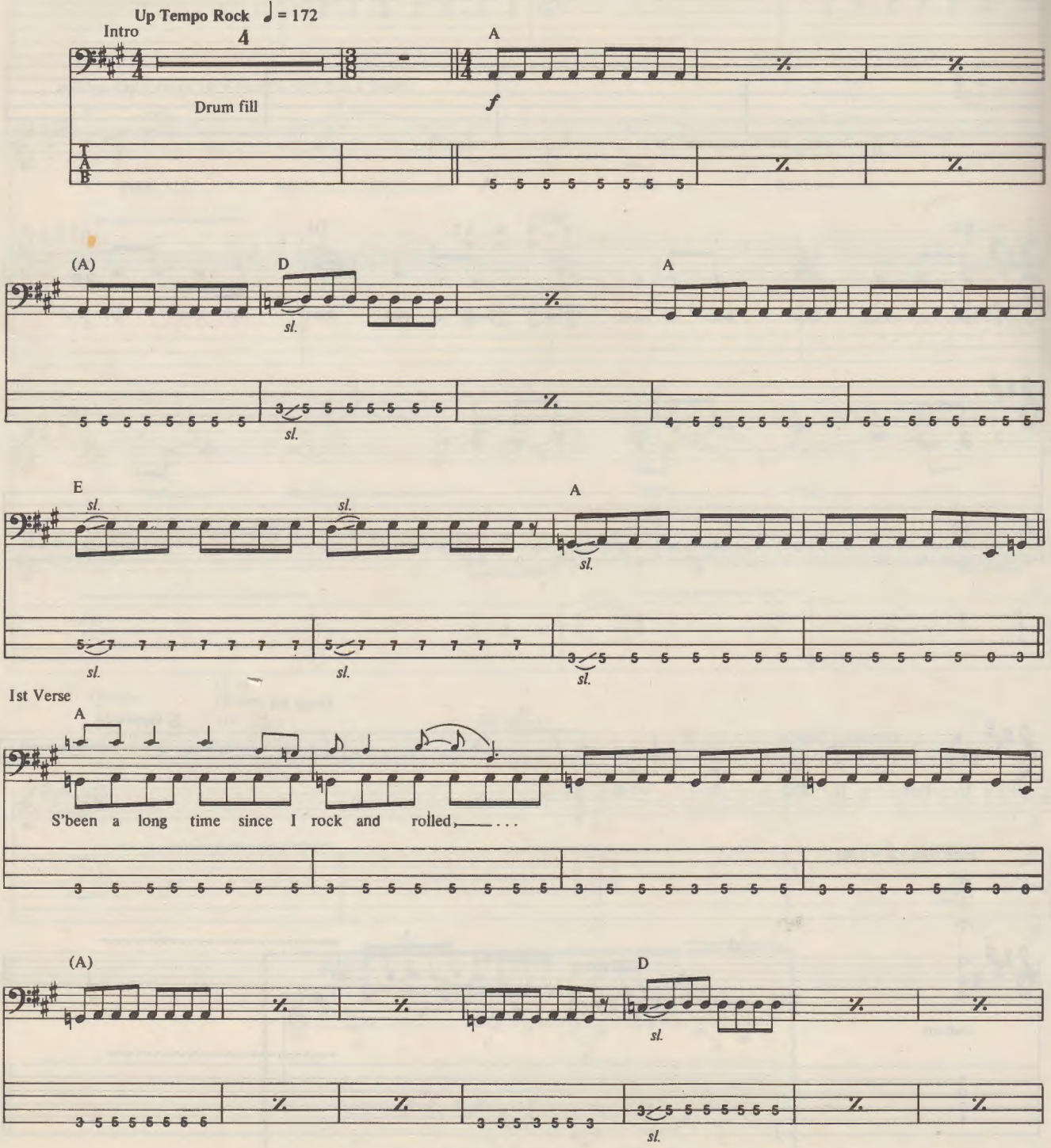



A
time.
sim.
1/2
w/Rhy. Fig. 1 (play 1st 4 bars of Rhy. Fig. 1 twice)
A
Yeah, hey! Yeah, hey!
(A)
Yeah, hey! Yeah, hey!
sl.
④ open
D (root)
P.M.
③ 2fr.
④ open
D5 D (root)
P.M.
D5 D (root)
P.M.
%
w/ Fill 3 (below)
Fill 3


Resume Rhy. Fig. 1
A
Ooh, yeah, ooh, yeah. Ooh, yeah, ooh, yeah.
(Double Rhy. Fig. 1)
E
D5
S'been a long time, been a long time, been a long, lone - ly, lone - ly, lone -
ly, lone - ly, lone - ly time.
Drum fill
5 (approx.)
Free time (♩ = 130)
A7
rubato
H P H sl. H P P
H P H sl. H P P

BASS LINE FOR
ROCK AND ROLL
As Recorded by Led Zeppelin
(From the album LED ZEPPELIN/Atlantic Records)

Words and Music by
Jimmy Page, Robert Plant
John Paul Jones and John Bonham



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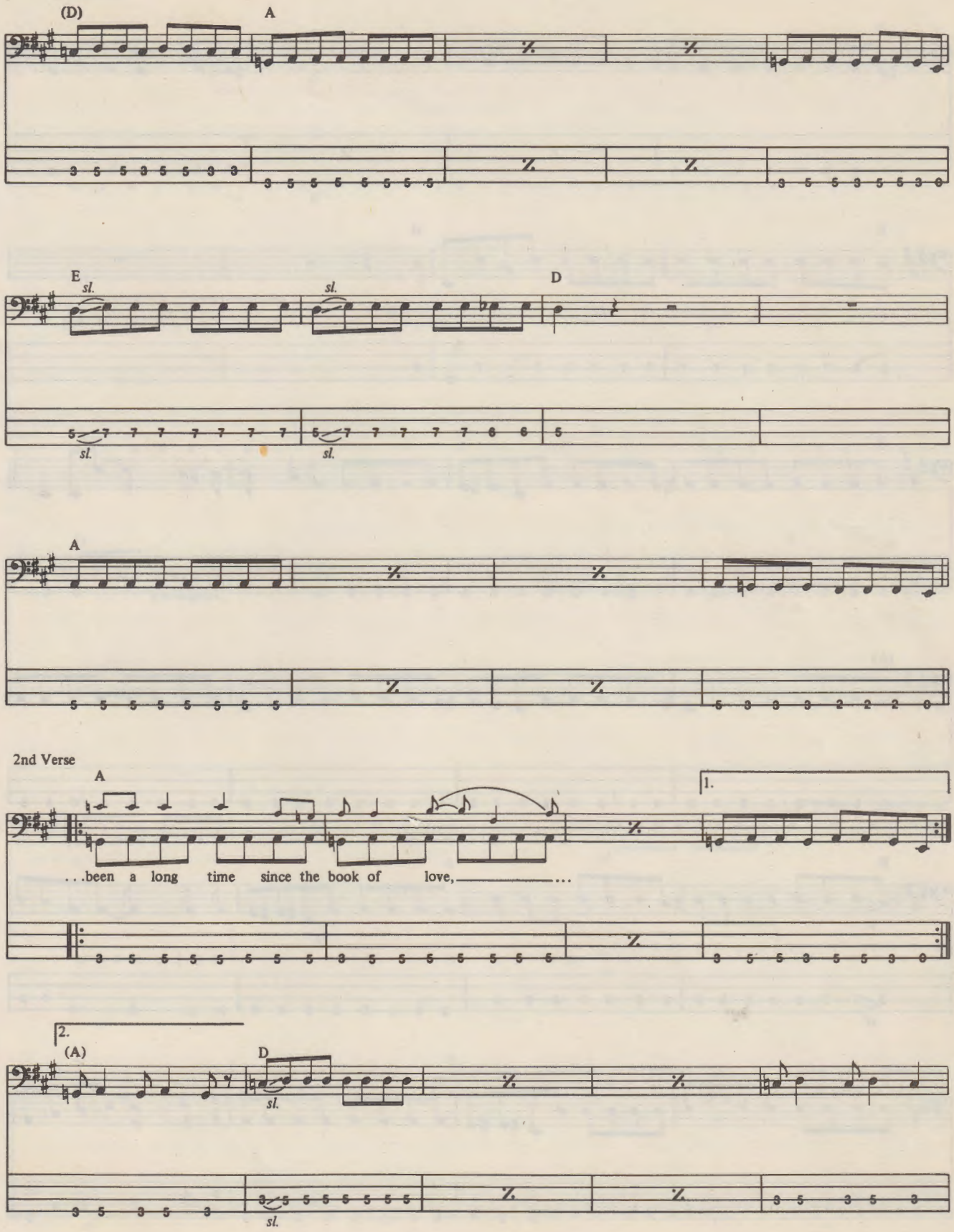
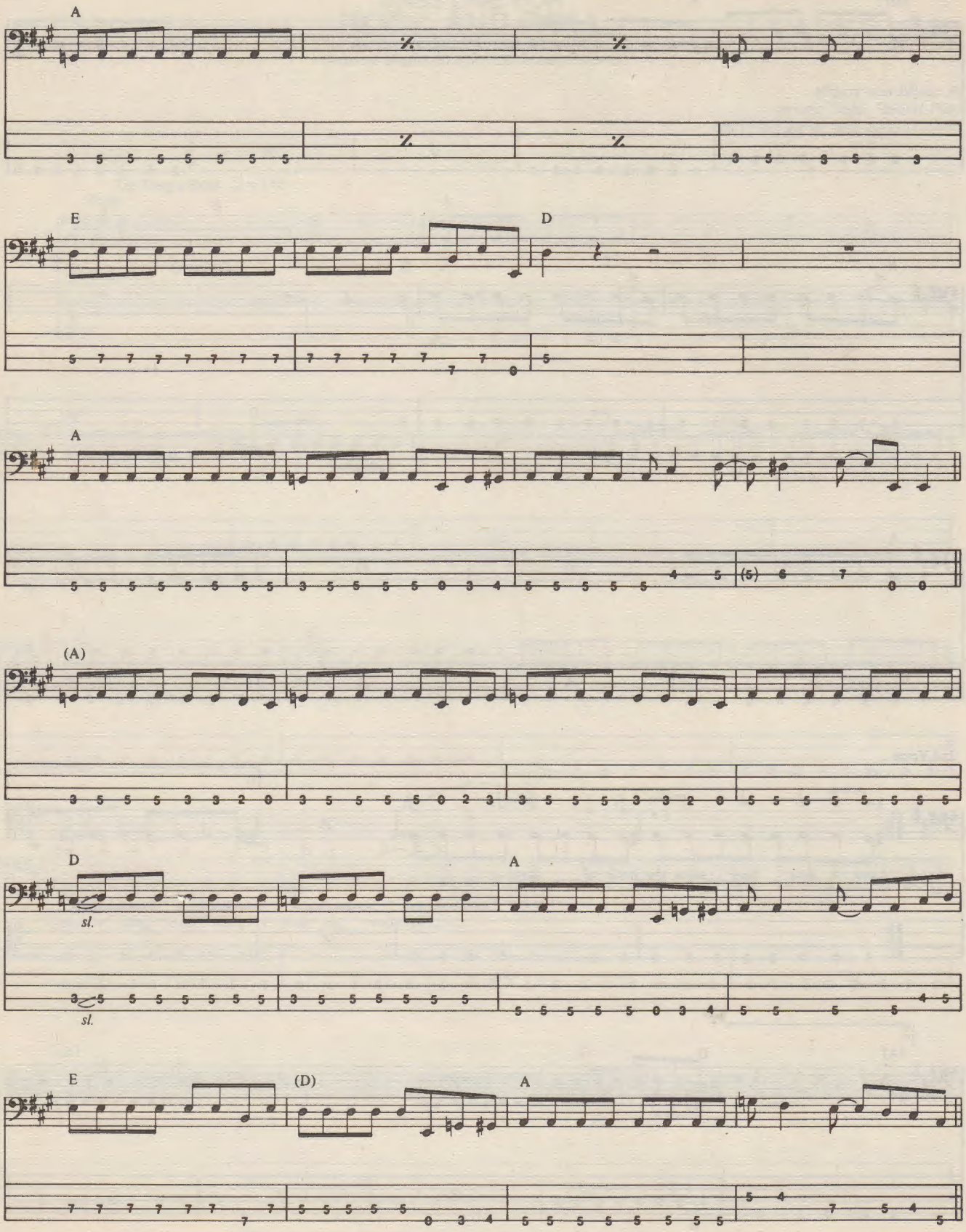
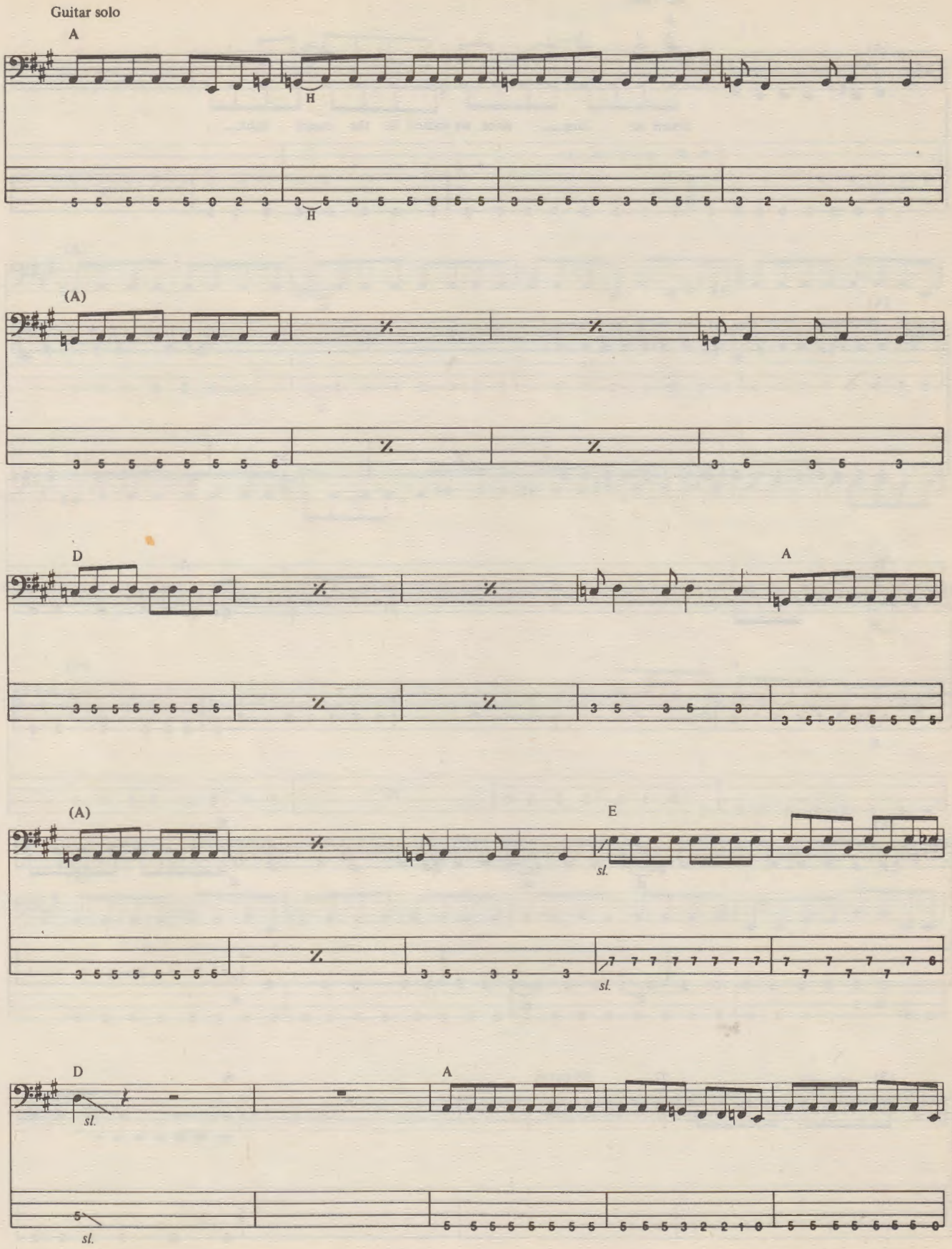
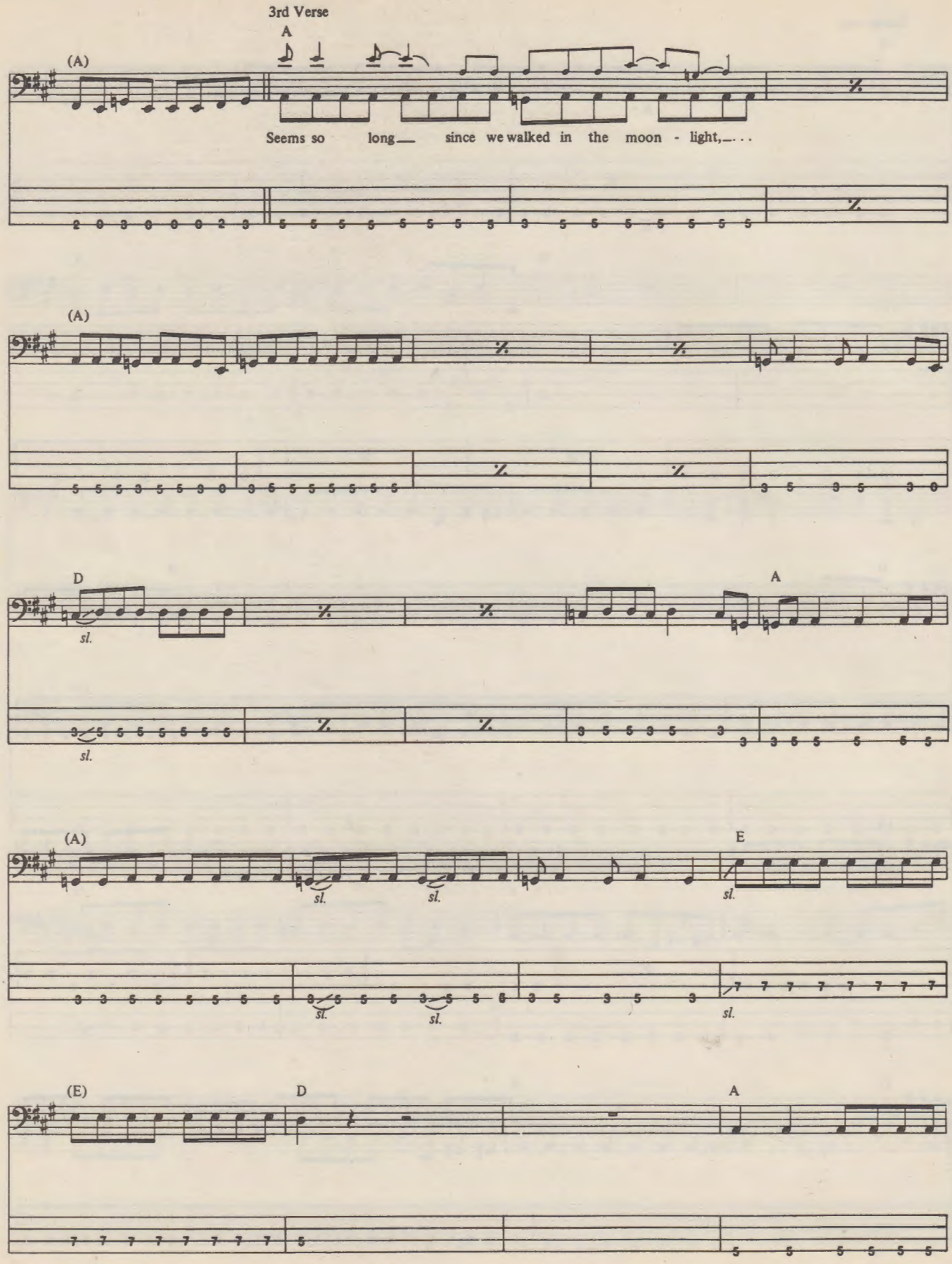
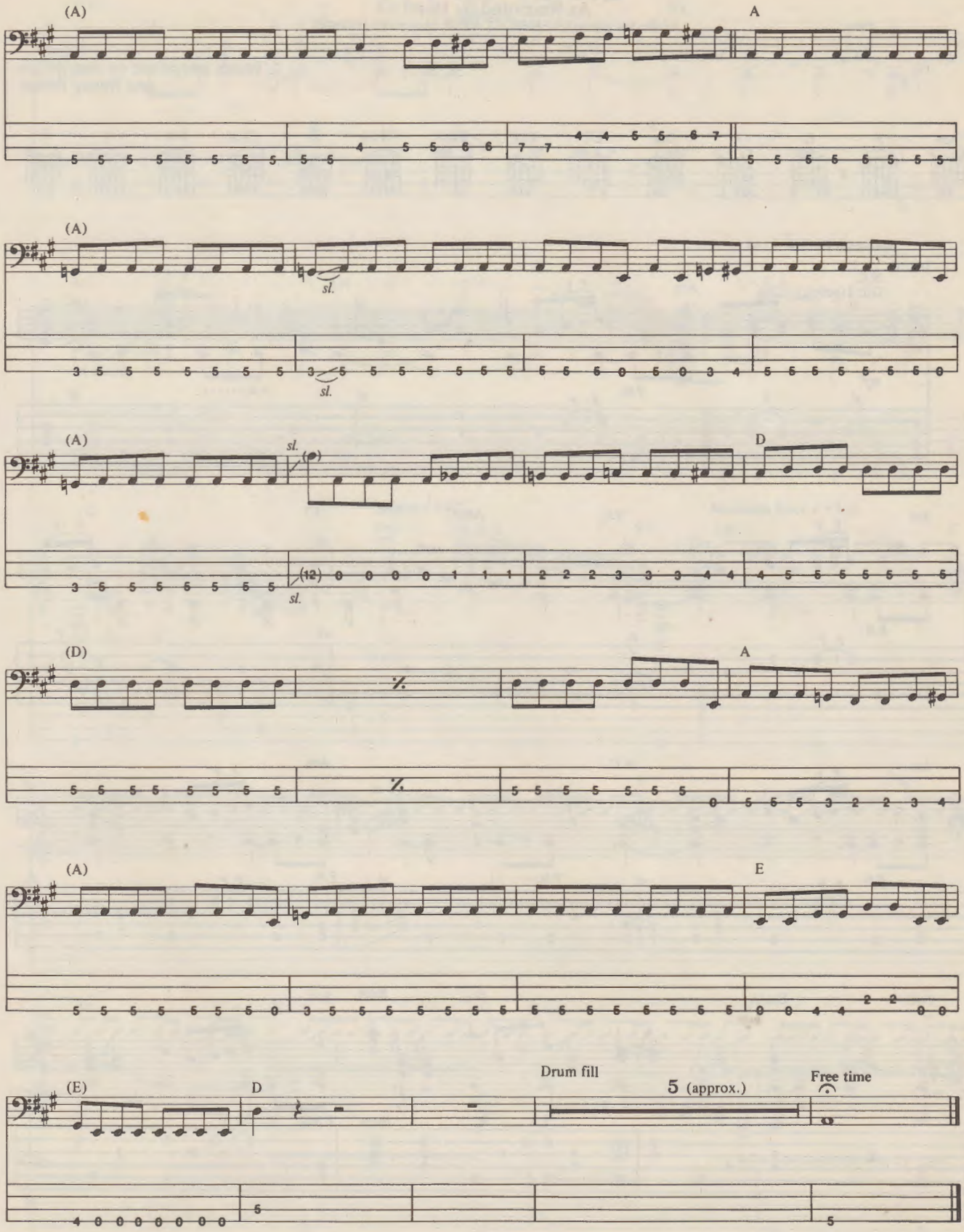

(D)
A
E
sl.
D
A
2nd Verse
A
1.
. . .been a long time since the book of love, . . .
2.
(A)
D


A
E
D
A
(A)
D
sl.
sl.
A
E
(D)
A


Guitar solo
A
H
(A)
D
A
(A)
E
sl.
D
A
sl.


3rd Verse
A
(A)
Seems so long___ since we walked in the moon - light,___...
(A)
D
sl.
A
(A)
sl.
sl.
E
sl.
(E)
D
A

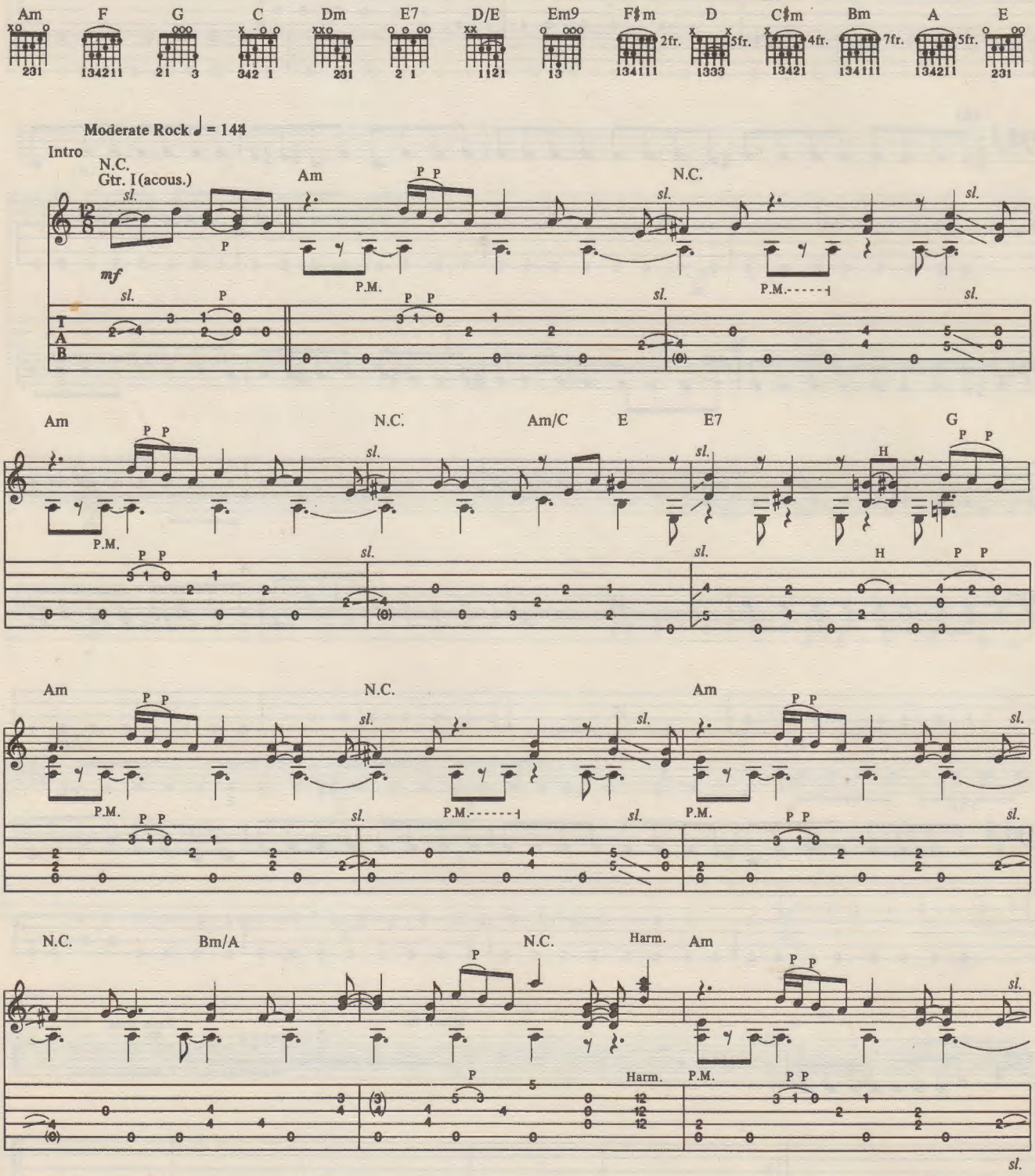

(A)
A
(A)
sl.
(A)
sl.
D
(D)
A
(A)
E
(E)
D
Drum fill
5 (approx.)
Free time

CRAZY ON YOU

As Recorded by Heart

(From the album DREAMBOAT ANNIE/Mushroom Records)

Words and Music by Ann Wilson and Nancy Wilson



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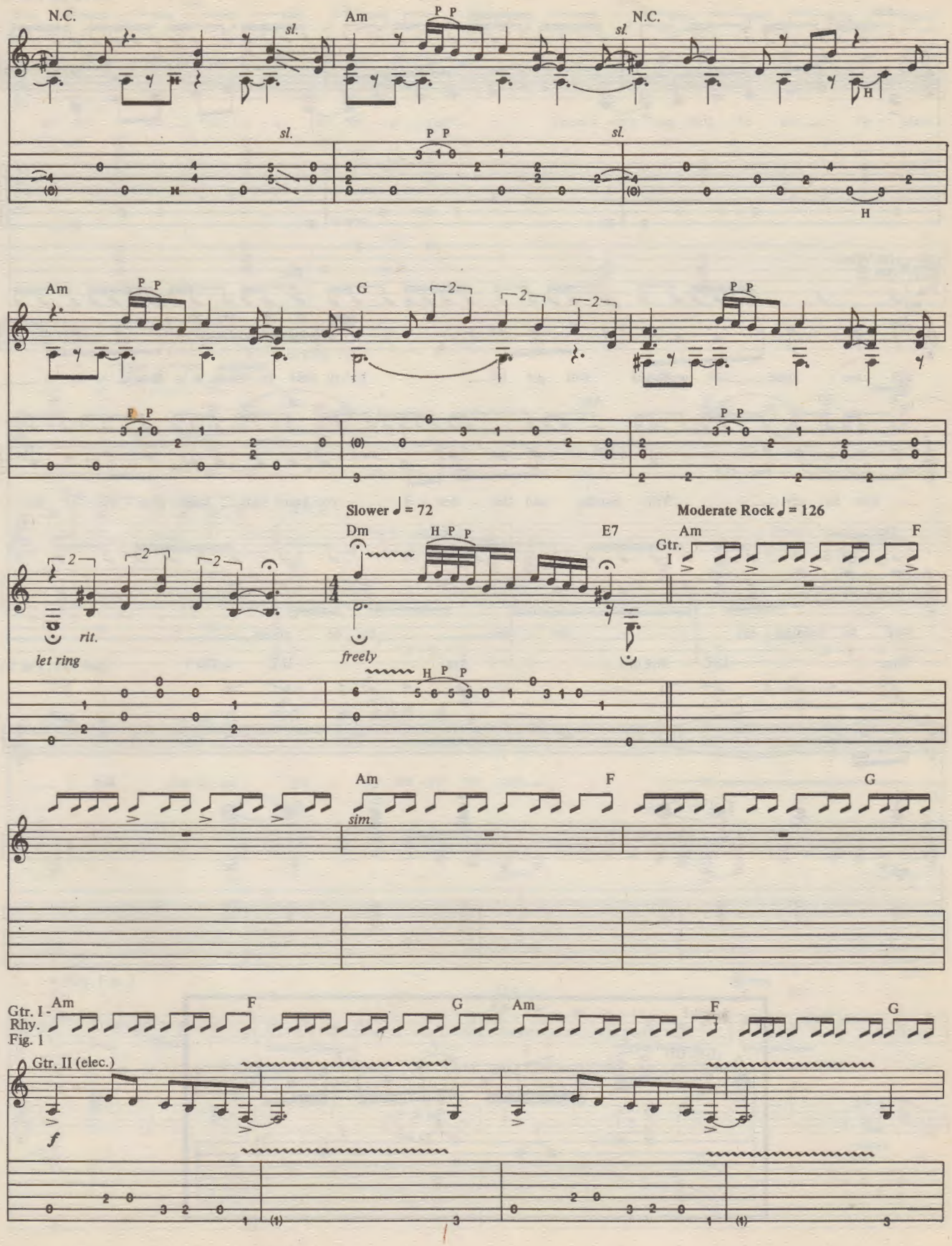

N.C.
Am
N.C.
sl.
P P
H
Am
G
Slower ♩ = 72
Moderate Rock ♩ = 126
Dm
E7
Am
F
Gtr. I
rit.
let ring
freely
H P P
sim.
G
Gtr. I - Rhy. Fig. 1
Gtr. II (elec.)
f

(end Rhy. Fig. 1)

Am G F G

(Vocal)

If we

Gtr. I - 1st Verse
Rhy. Fig. 2

Am C Dm

mf

still have time we might still get by. Ev'-ry time I think a - bout it I

open

E E7 Am C

wan- na cry. With bombs and the dev - il, you know kids keep com - in'. No

Dm E7

way to breathe eas - y, no time to be young.

Am D/E w/Fill 1 Am D/E w/Fill 1 (end Rhy. Fig. 2)

But I

Gtr. II

mf

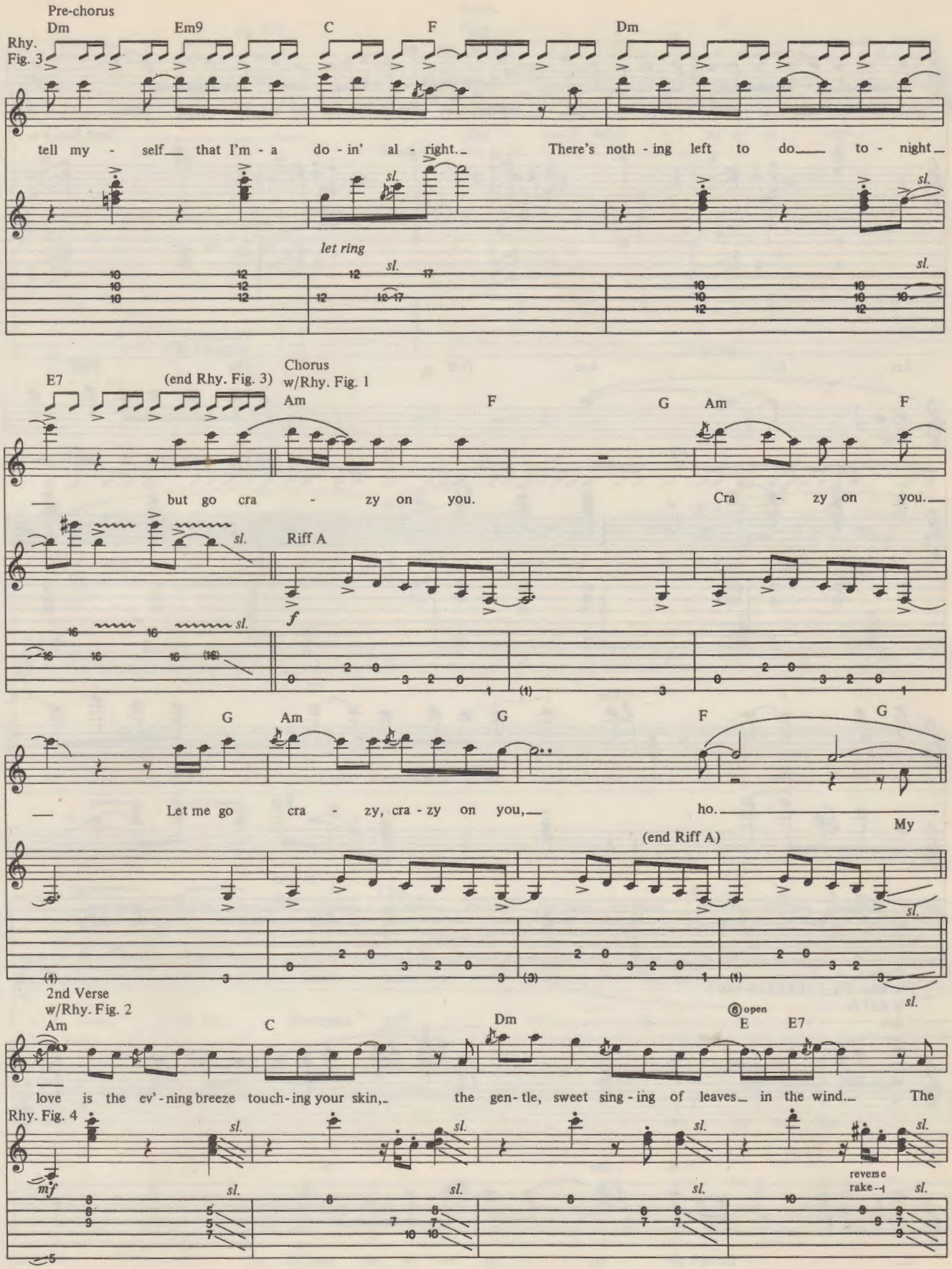
Fill 1

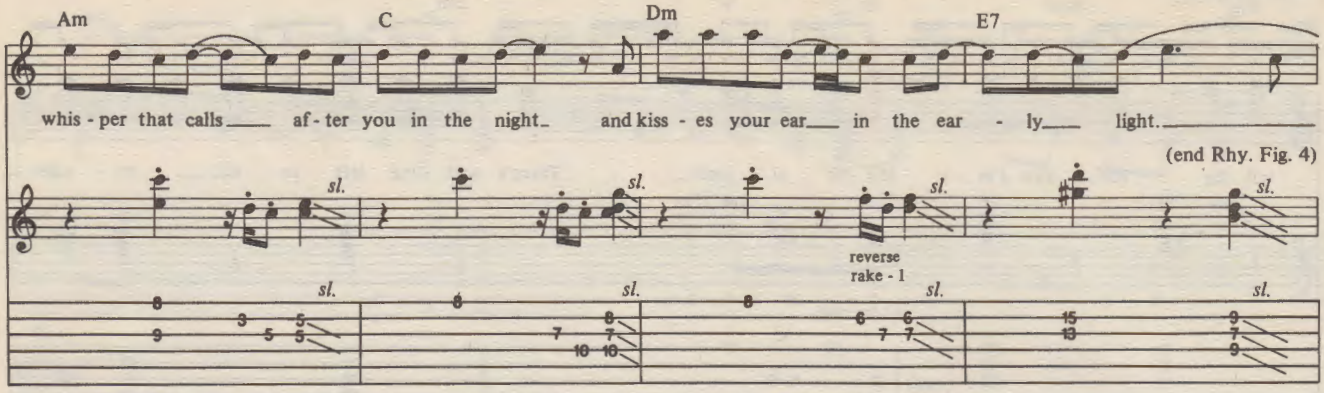
(Gtr. III)

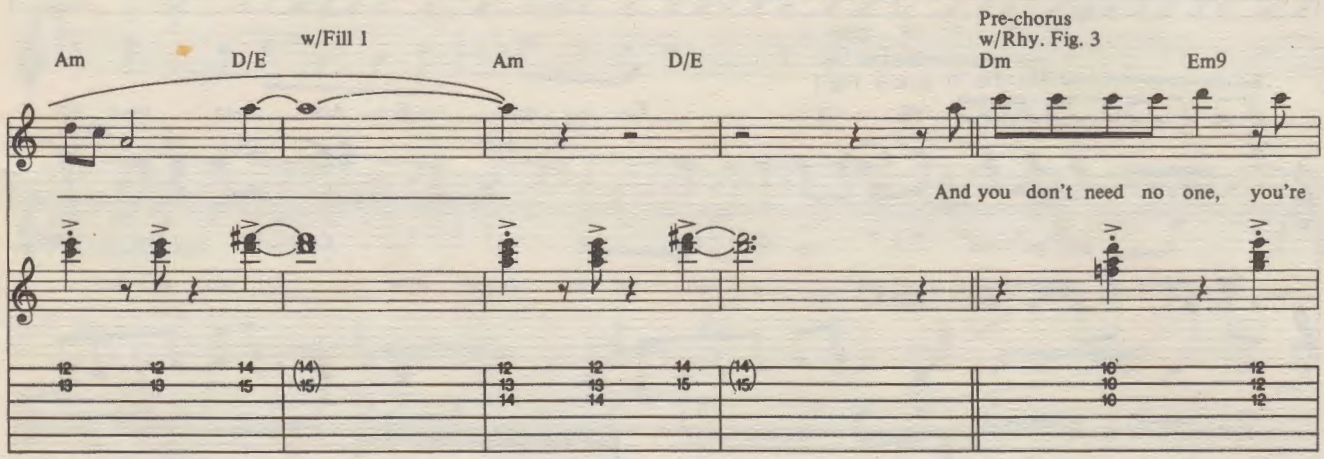
8va

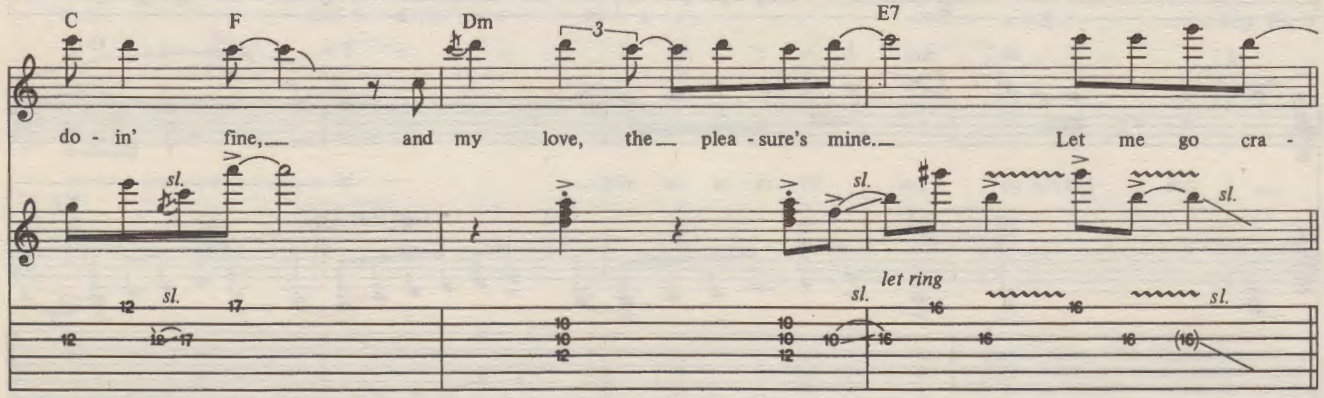
P

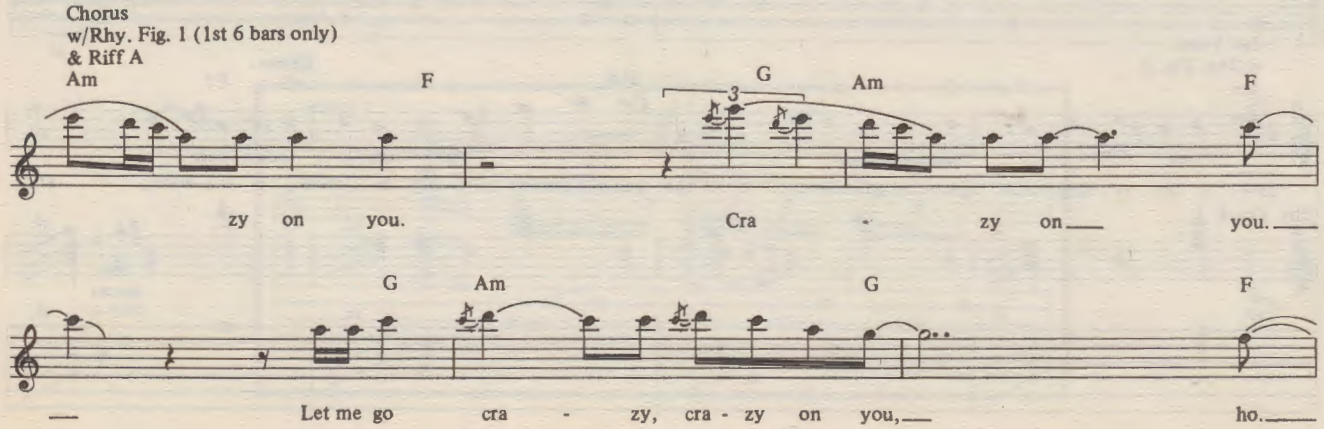
let ring

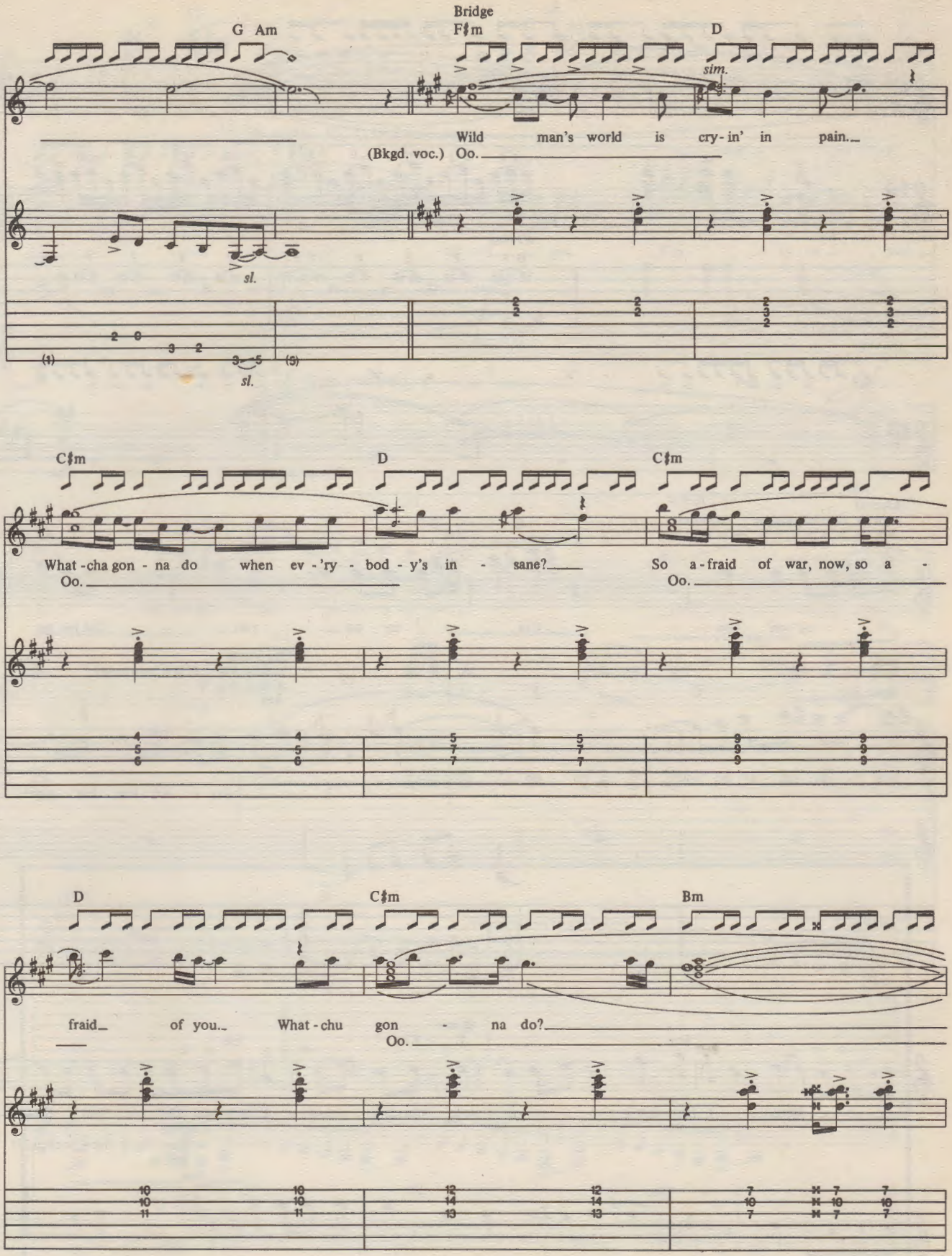

Pre-chorus
Dm
Em9
C
F
Dm
Rhy. Fig. 3
tell my - self that I'm - a do - in' al - right. There's noth - ing left to do to - night
let ring
sl.
E7
(end Rhy. Fig. 3)
Chorus w/Rhy. Fig. 1
Am
F
G
Am
F
but go cra - zy on you. Cra - zy on you.
Riff A
f
G
Am
G
F
G
Let me go cra - zy, cra - zy on you, ho. My
(end Riff A)
2nd Verse w/Rhy. Fig. 2
Am
C
Dm
open
E
E7
love is the ev'-ning breeze touch-ing your skin, the gen-tle, sweet sing-ing of leaves in the wind. The
Rhy. Fig. 4
mf
reverse rake

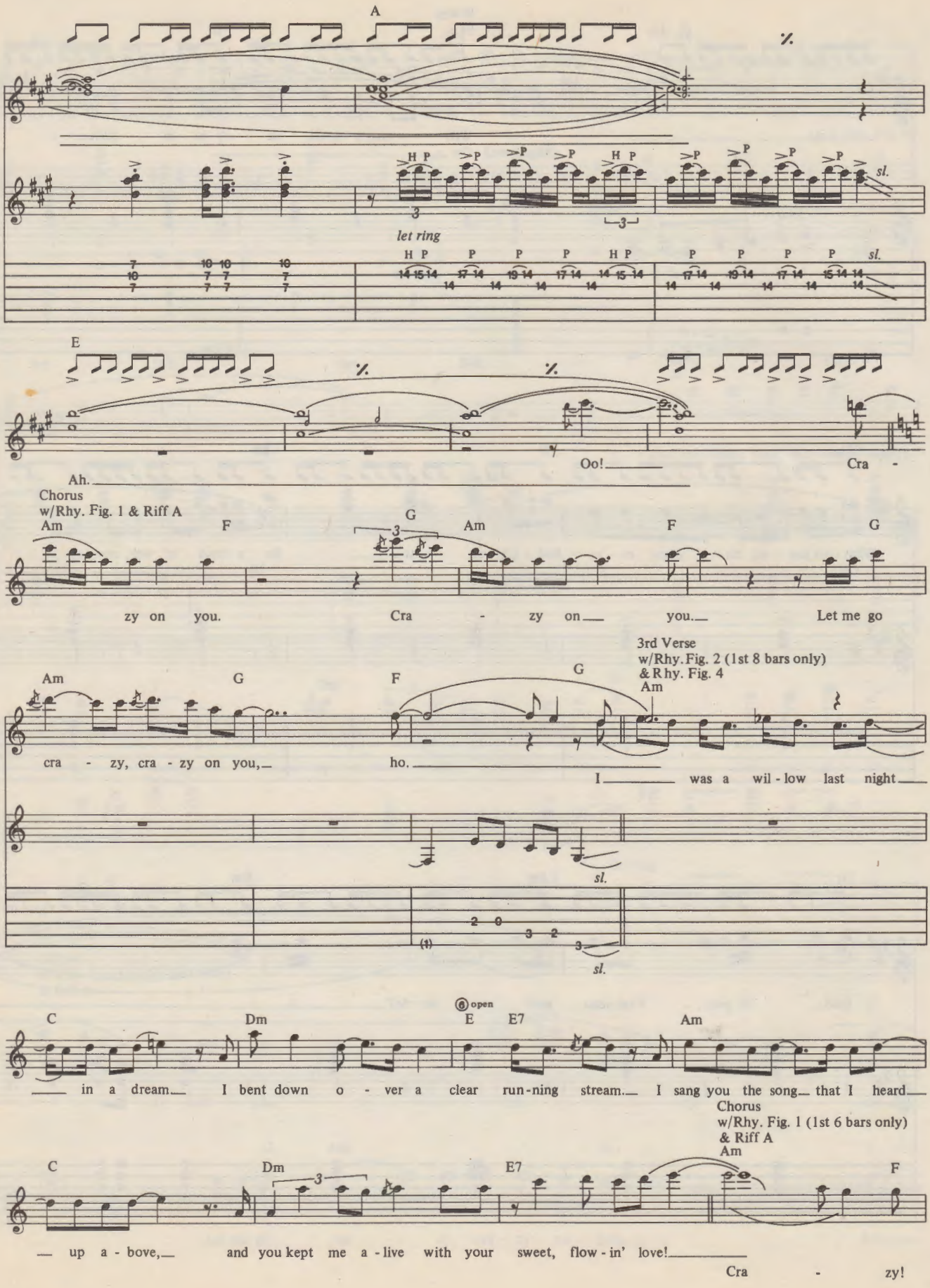

Am
C
Dm
E7
whis - per that calls af - ter you in the night and kiss - es your ear in the ear - ly light.
(end Rhy. Fig. 4)
sl.
reverse
rake - 1

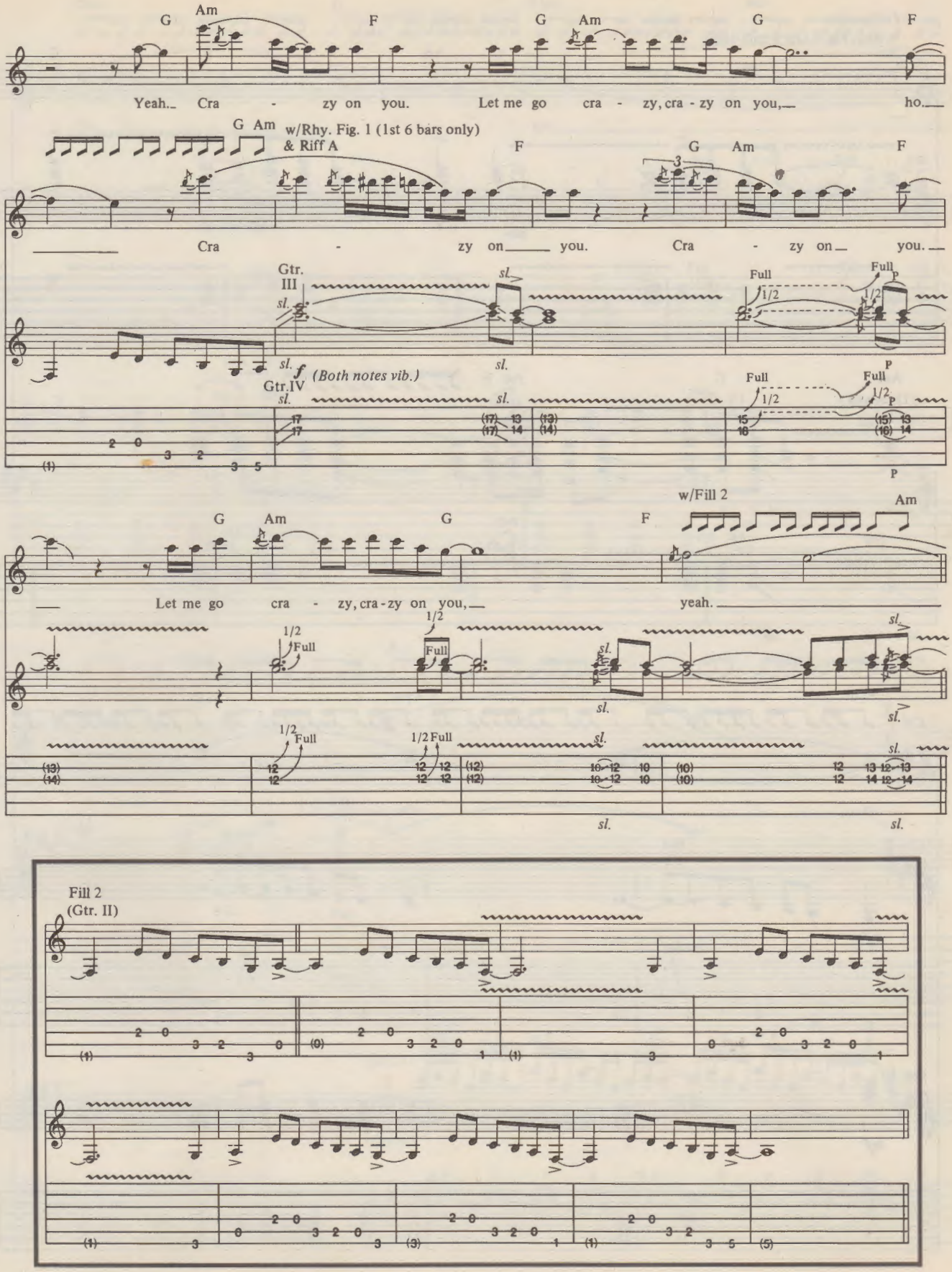

Am
D/E
w/Fill 1
Am
D/E
Pre-chorus
w/Rhy. Fig. 3
Dm
Em9
And you don't need no one, you're

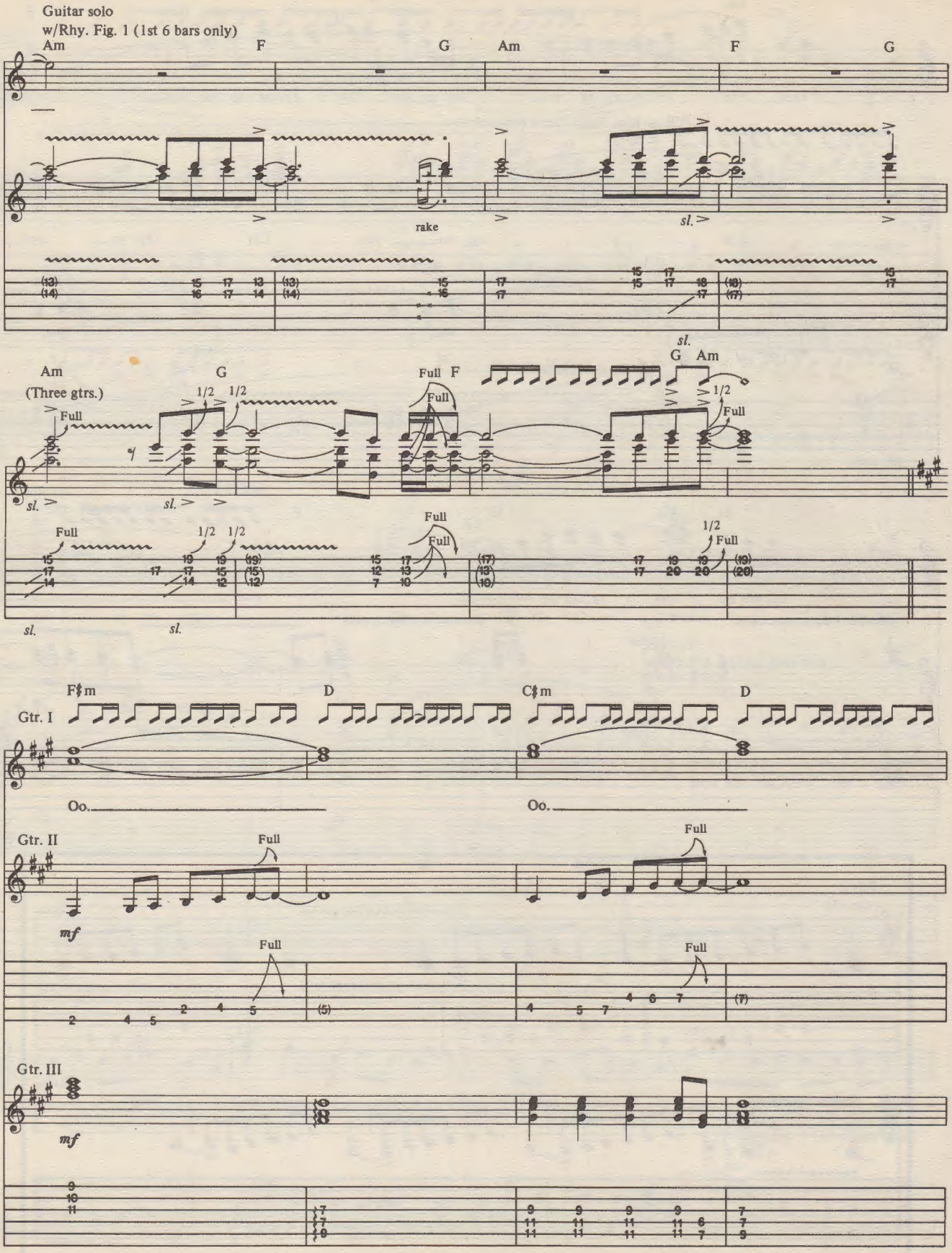

C
F
Dm
E7
do - in' fine, and my love, the plea - sure's mine. Let me go cra -
sl.
let ring

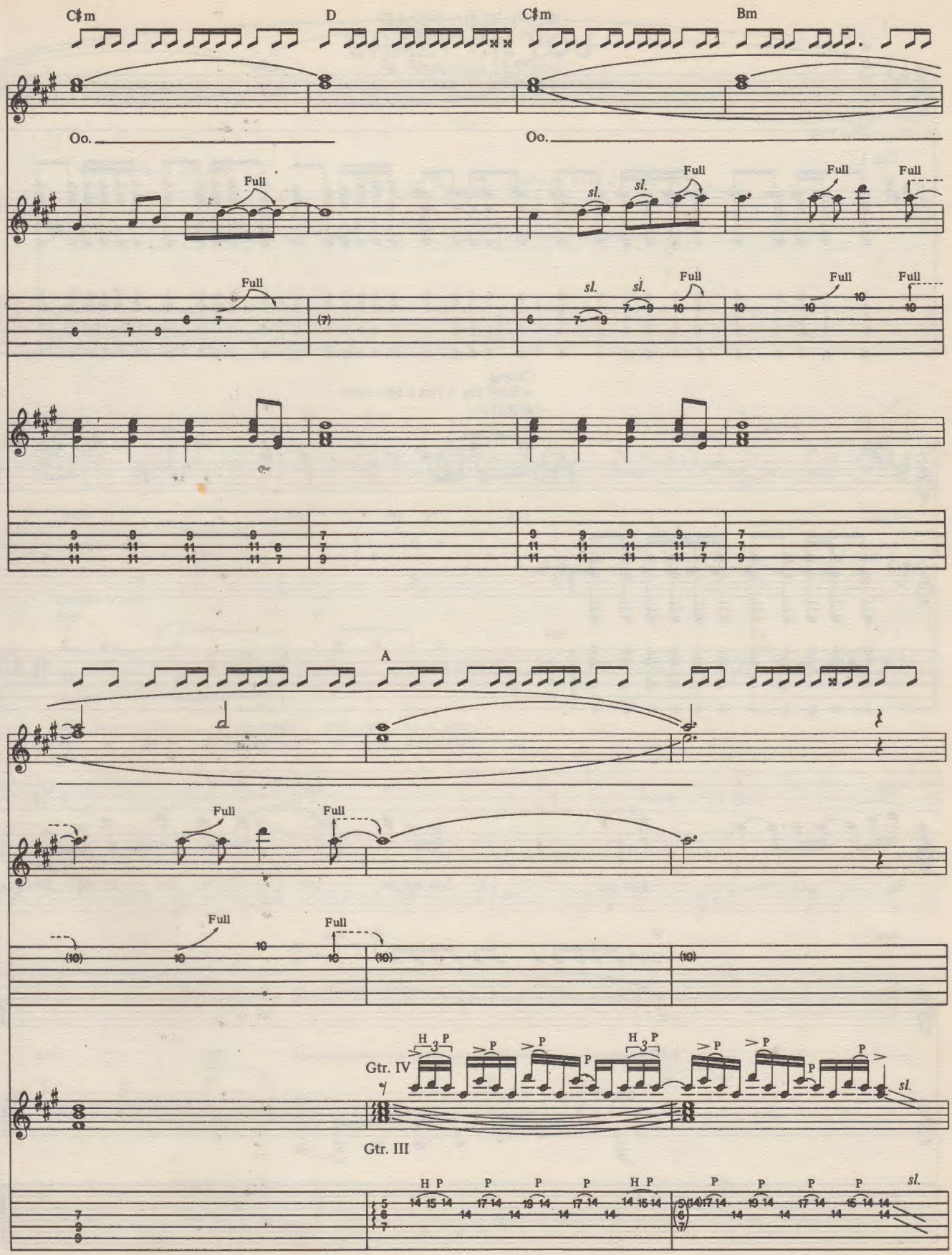

Chorus
w/Rhy. Fig. 1 (1st 6 bars only)
& Riff A
Am
F
G
Am
F
zy on you. Cra - zy on you.
G
Am
G
F
Let me go cra - zy, cra - zy on you, ho.

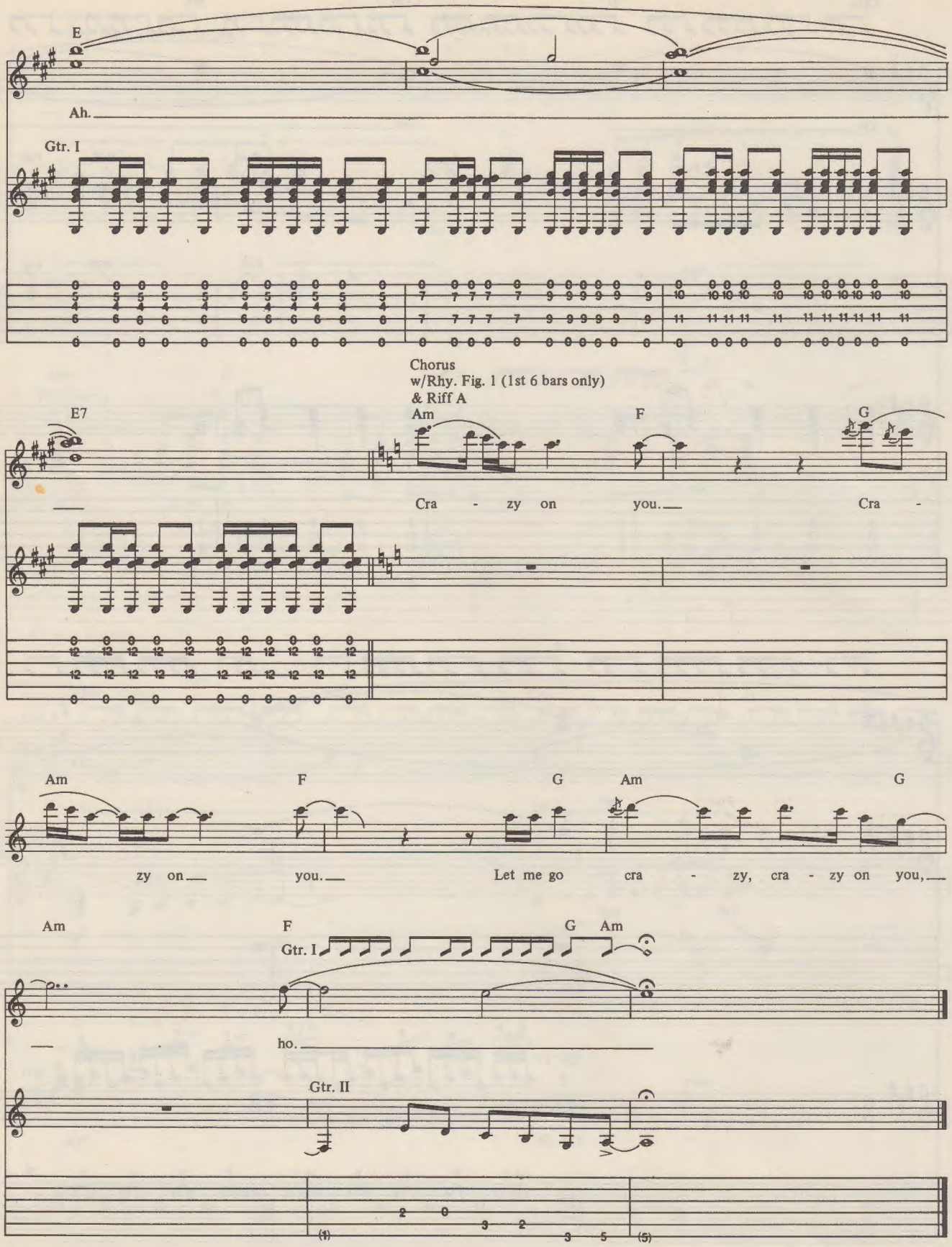

G Am
Bridge
F♯m
D
sim.
Wild man's world is cry-in' in pain.
(Bkgd. voc.) Oo.
sl.
C♯m
D
C♯m
What-cha gon-na do when ev-'ry-bod-y's in-sane?
Oo.
So a-fraid of war, now, so a-
Oo.
D
C♯m
Bm
fraid of you. What-chu gon-na do?
Oo.


A
let ring
sl.
E
Ah.
Oo!
Cra -
Chorus
w/Rhy. Fig. 1 & Riff A
Am F G Am F G
zy on you. Cra - zy on you. Let me go
Am G F G
cra - zy, cra - zy on you, ho.
3rd Verse
w/Rhy. Fig. 2 (1st 8 bars only)
& Rhy. Fig. 4
Am
I was a wil - low last night
C Dm E E7 Am
in a dream. I bent down o - ver a clear run-ning stream. I sang you the song that I heard
open
Chorus
w/Rhy. Fig. 1 (1st 6 bars only)
& Riff A
C Dm E7 Am F
up a - bove, and you kept me a - live with your sweet, flow - in' love!
Cra - zy!


G Am F G Am G F
Yeah. Cra - zy on you. Let me go cra - zy, cra - zy on you, ho.
G Am w/Rhy. Fig. 1 (1st 6 bars only) & Riff A F G Am F
Cra - zy on you. Cra - zy on you.
Gtr. III
Gtr.IV
(Both notes vib.)
Full
1/2
G Am G F w/Fill 2 Am
Let me go cra - zy, cra - zy on you, yeah.
Fill 2 (Gtr. II)


Guitar solo
w/Rhy. Fig. 1 (1st 6 bars only)
Am
F
G
Am
F
G
rake
sl.
Am
(Three gtrs.)
Full
G
1/2
1/2
Full F
Full
sl.
G Am
1/2
Full
Full
1/2
1/2
Full
Full
1/2
Full
sl.
F♯m
D
C♯m
D
Gtr. I
Oo.
Oo.
Gtr. II
Full
Full
mf
Full
Full
Gtr. III
mf


C♯m
D
C♯m
Bm
Oo.
Oo.
Full
sl.
A
Gtr. IV
Gtr. III

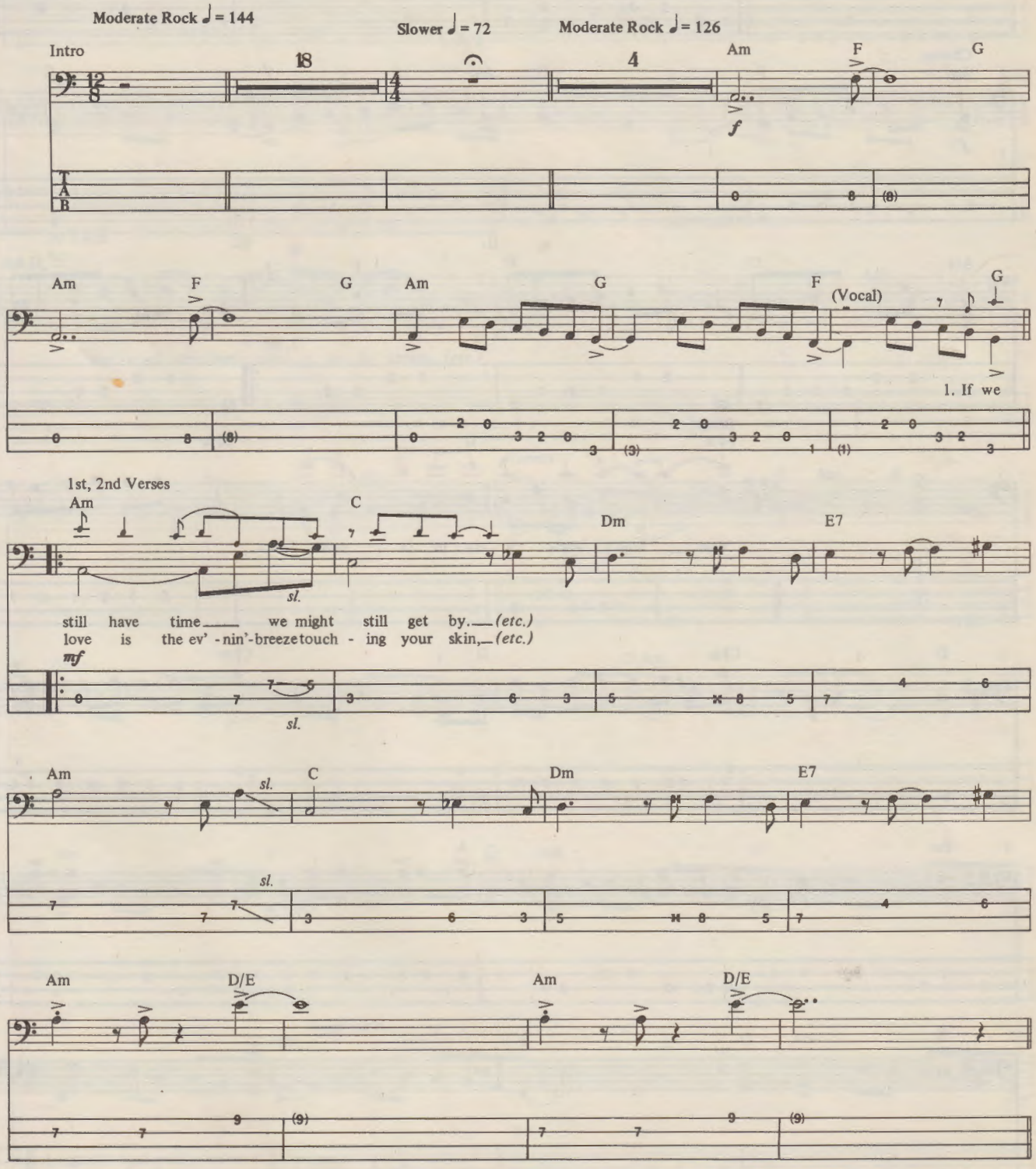

E
Ah.
Gtr. I
Chorus
w/Rhy. Fig. 1 (1st 6 bars only)
& Riff A
E7
Am
F
G
Cra - zy on you.
Cra -
Am
F
G
Am
G
zy on you.
Let me go cra - zy, cra - zy on you,
Am
F
G
Am
Gtr. I
ho.
Gtr. II

BASS LINE FOR
CRAZY ON YOU

As Recorded by Heart

(From the album DREAMBOAT ANNIE/Mushroom Records)

Words and Music by Ann Wilson and Nancy Wilson



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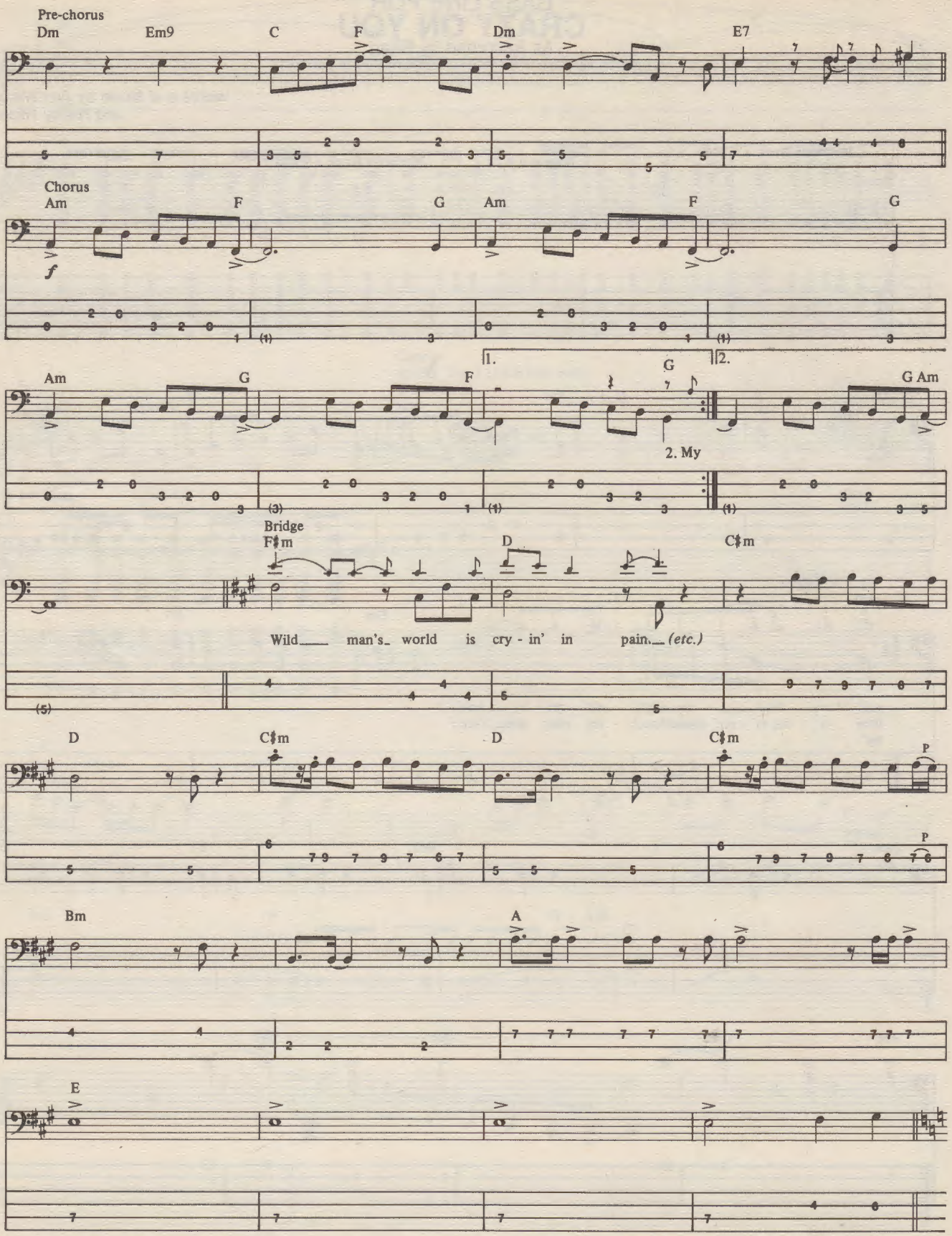
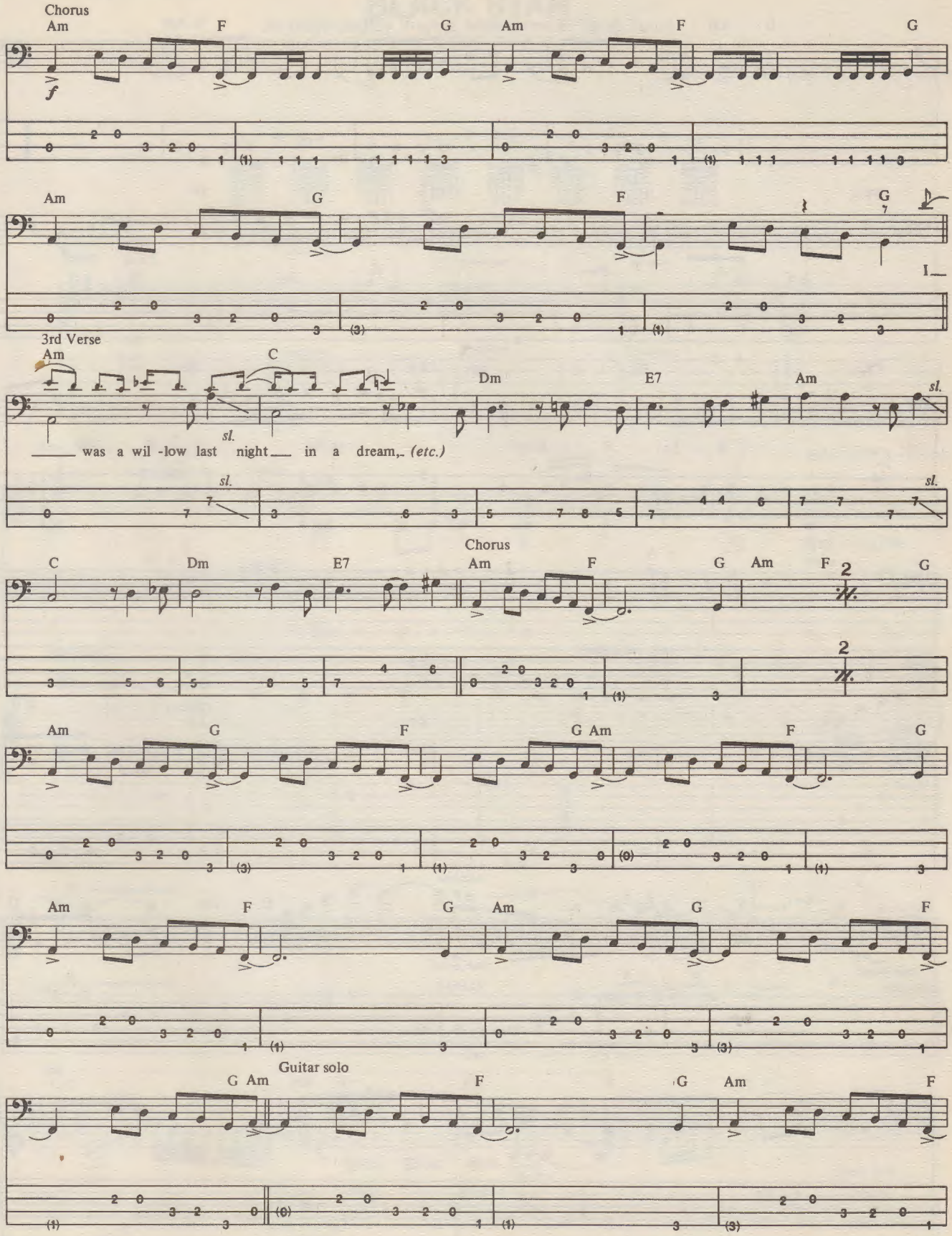
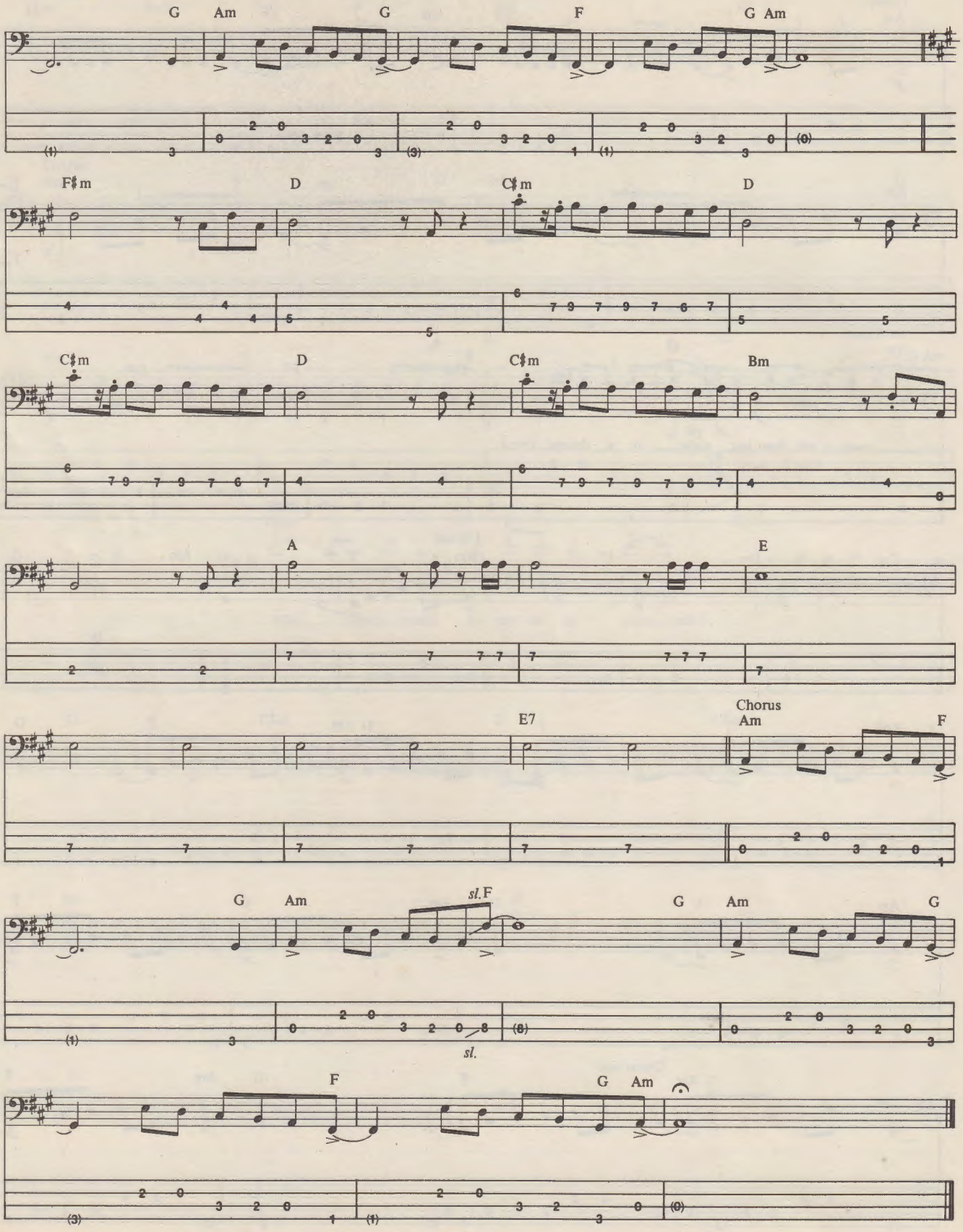

Pre-chorus
Dm
Em9
C
F
Dm
E7
Chorus
Am
F
G
Am
F
G
f
Am
G
F
G
G Am
1.
2.
2. My
Bridge
F♯m
D
C♯m
Wild man's world is cry - in' in pain. (etc.)
D
C♯m
D
C♯m
P
P
Bm
A
E


Chorus
Am F G Am F G
f
Am G F G
3rd Verse
Am C Dm E7 Am
sl.
was a wil -low last night in a dream, (etc.)
C Dm E7 Chorus Am F G Am F G
2
Am G F G Am F G
Am F G Am G F
Guitar solo
G Am F G Am F


G Am G F G Am
F♯m D C♯m D
C♯m D C♯m Bm
A E
E7
Chorus
Am F
G Am sl. F G Am G
sl.
F G Am

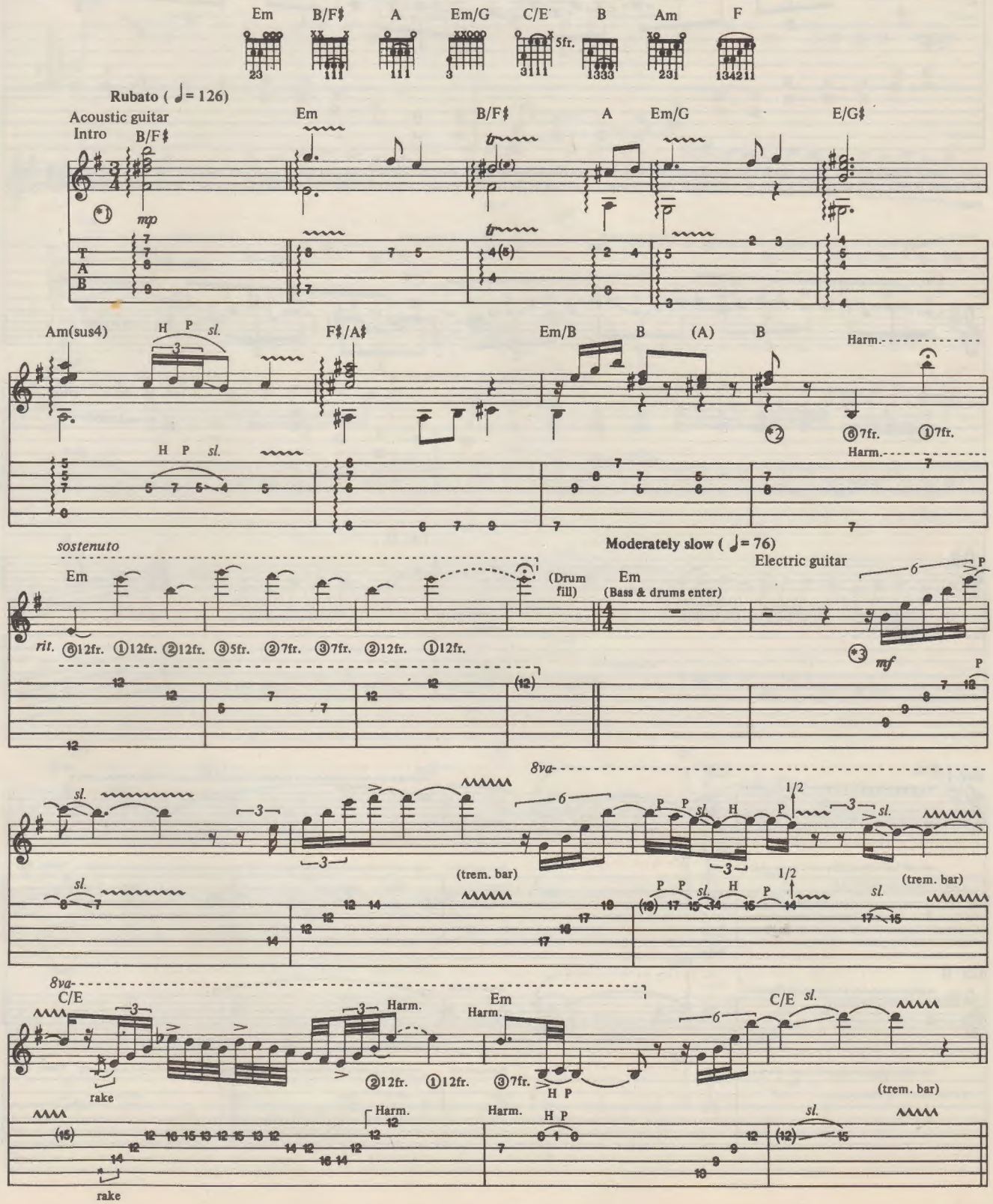
Tablature Explanation page 9

BLACK STAR

As Recorded by Yngwie Malmsteen's Rising Force

(From the album YNGWIE MALMSTEEN'S RISING FORCE/Polydor Records)

Words and Music by Yngwie Malmsteen



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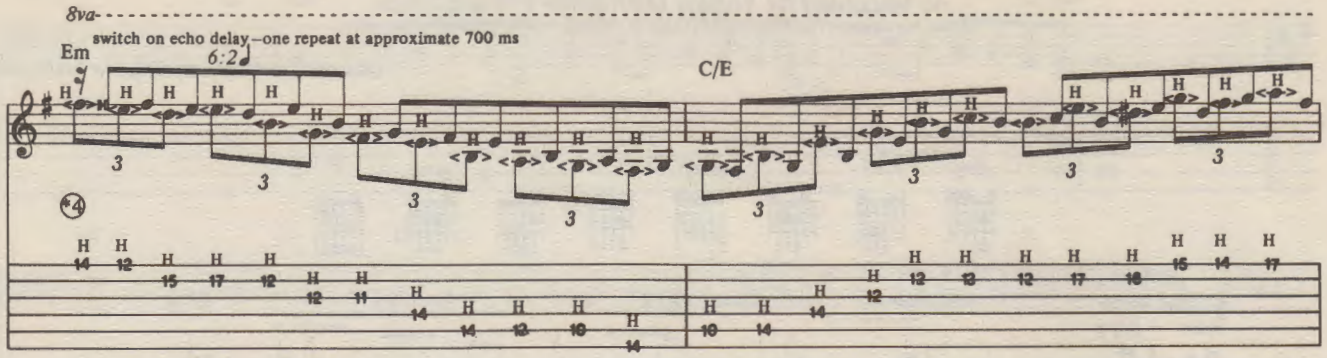
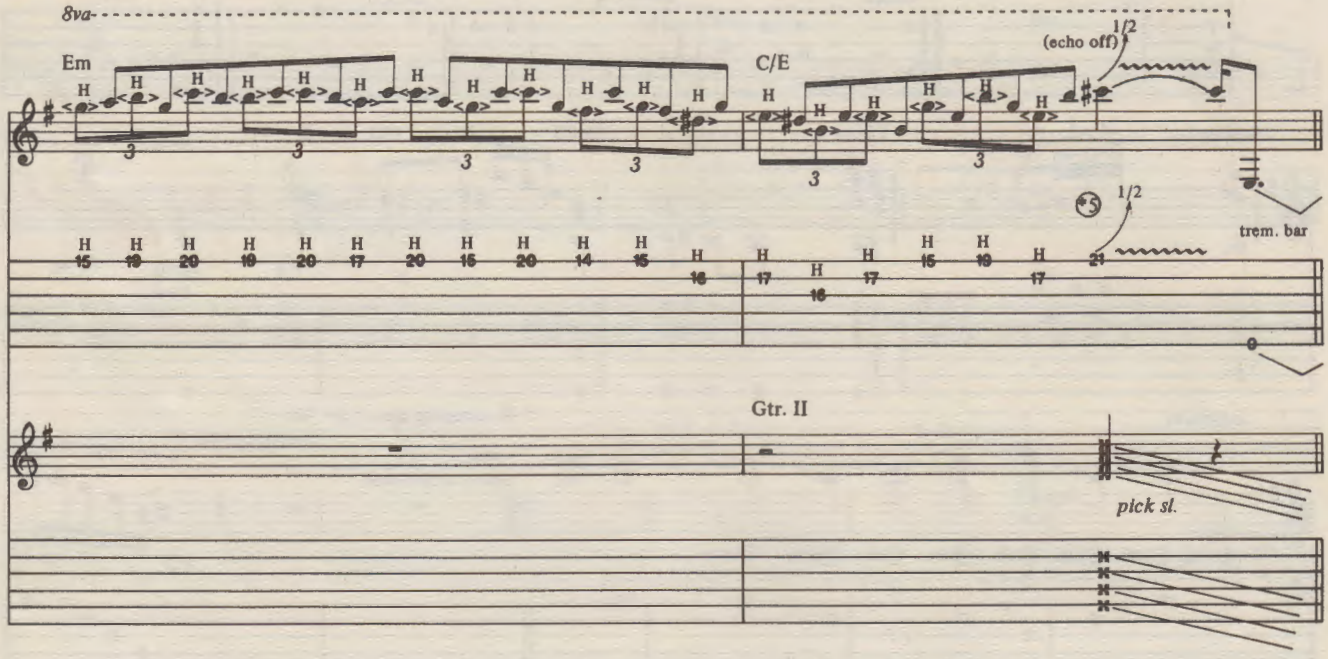
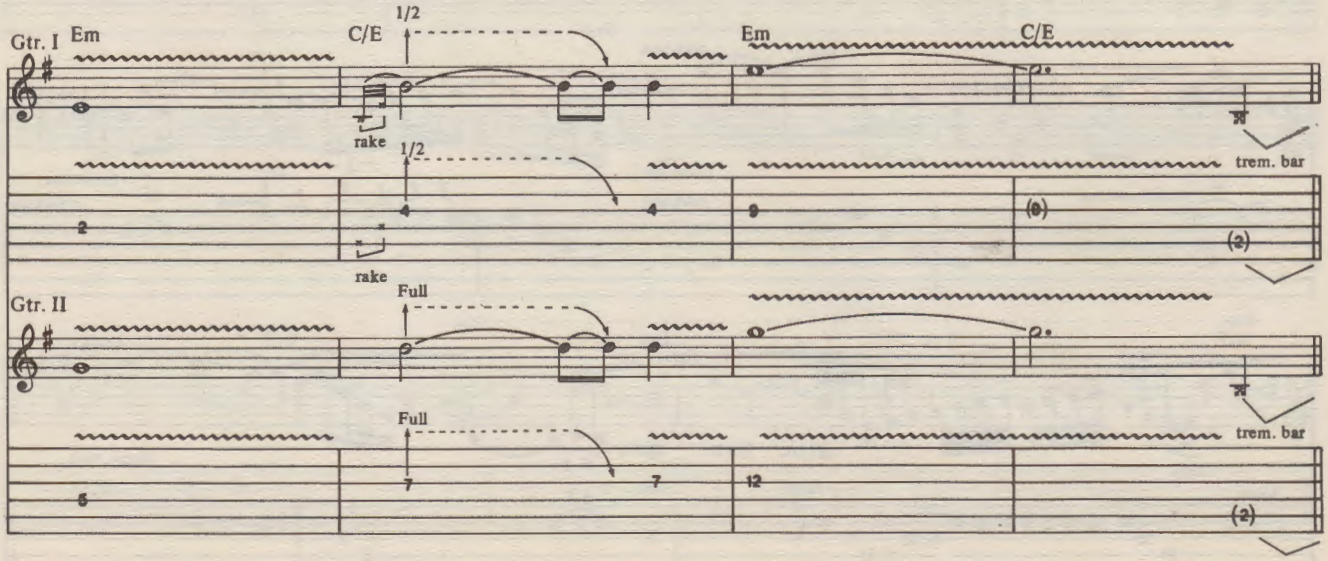
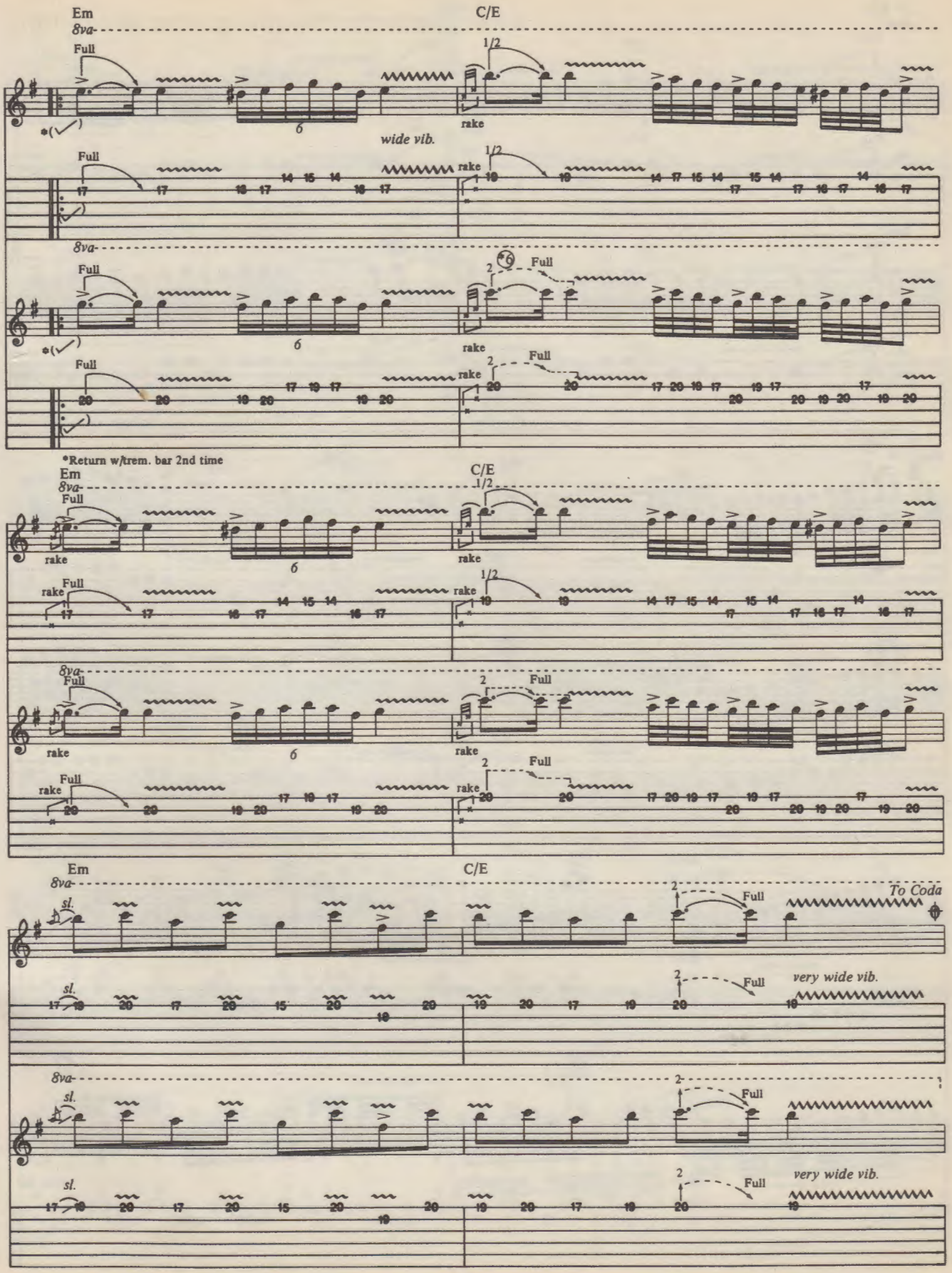
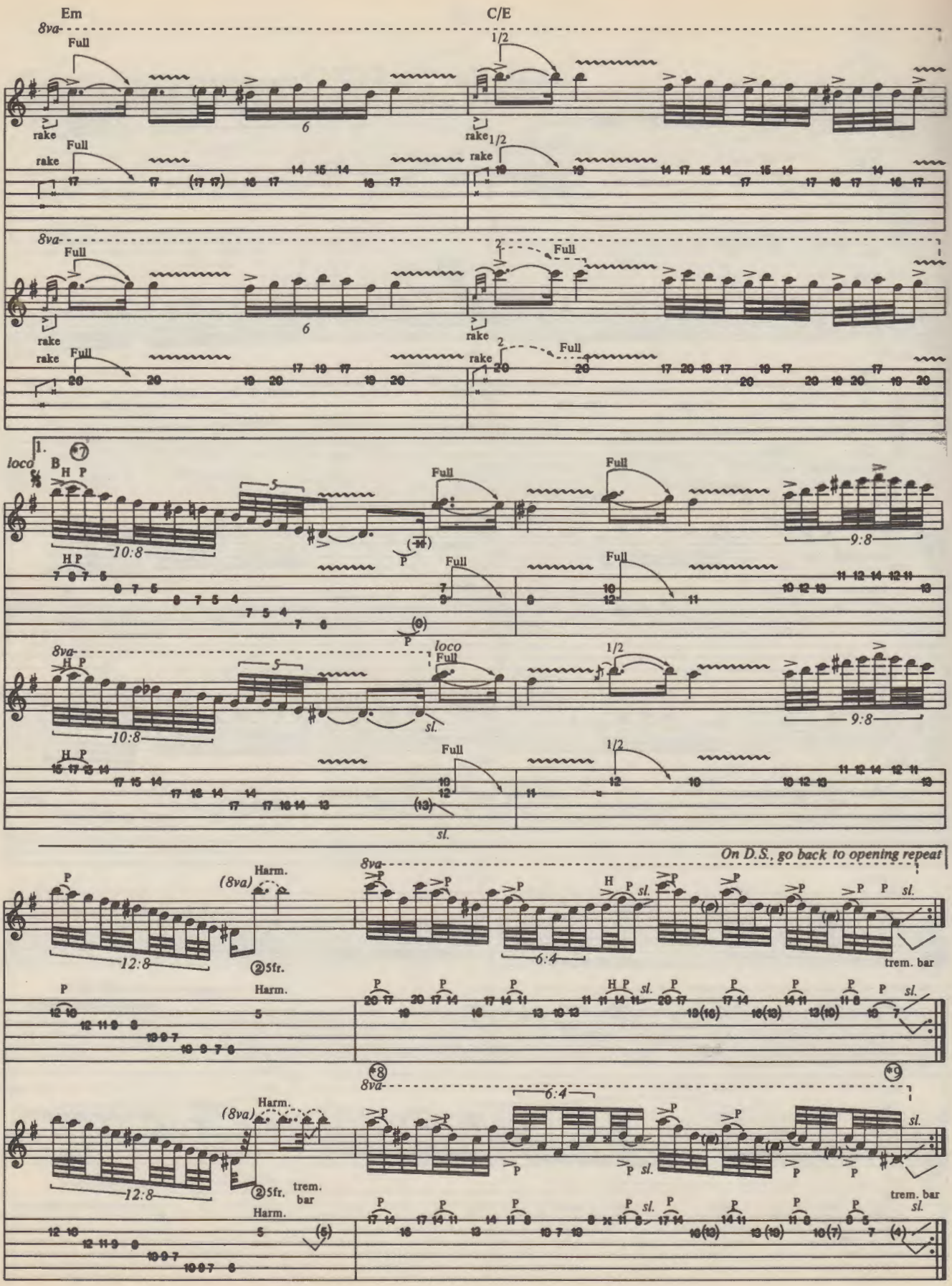


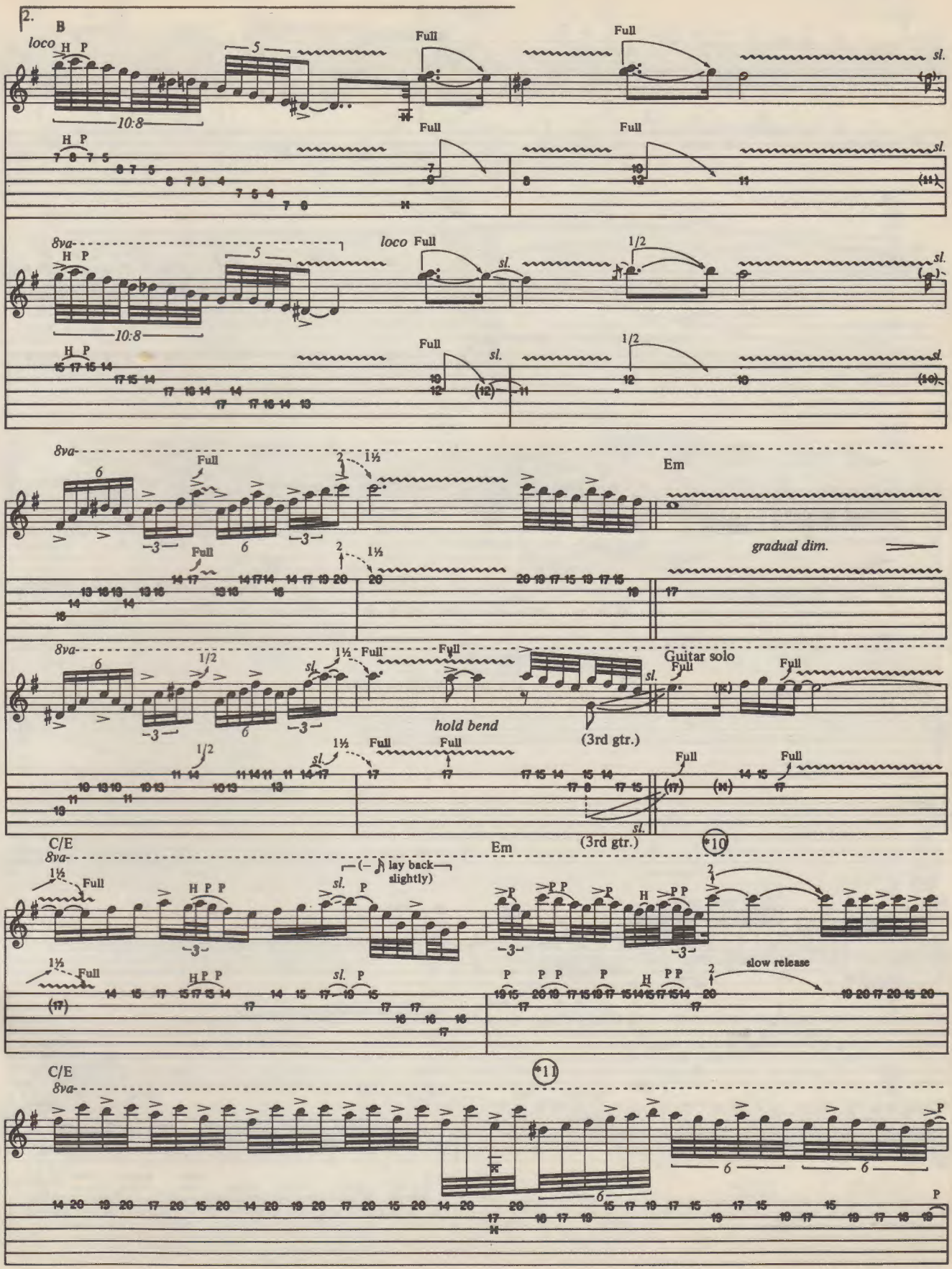
This passage is played with quick swells and quick delay on each principal note (in downstem groups). Use volume control to swell and instantly roll back volume. This series of attacks is fed into a delay unit set for echo repeats. These echoes are shown in the upstem groups as imitations of pitches three notes apart rhythmically. Left hand only plays.

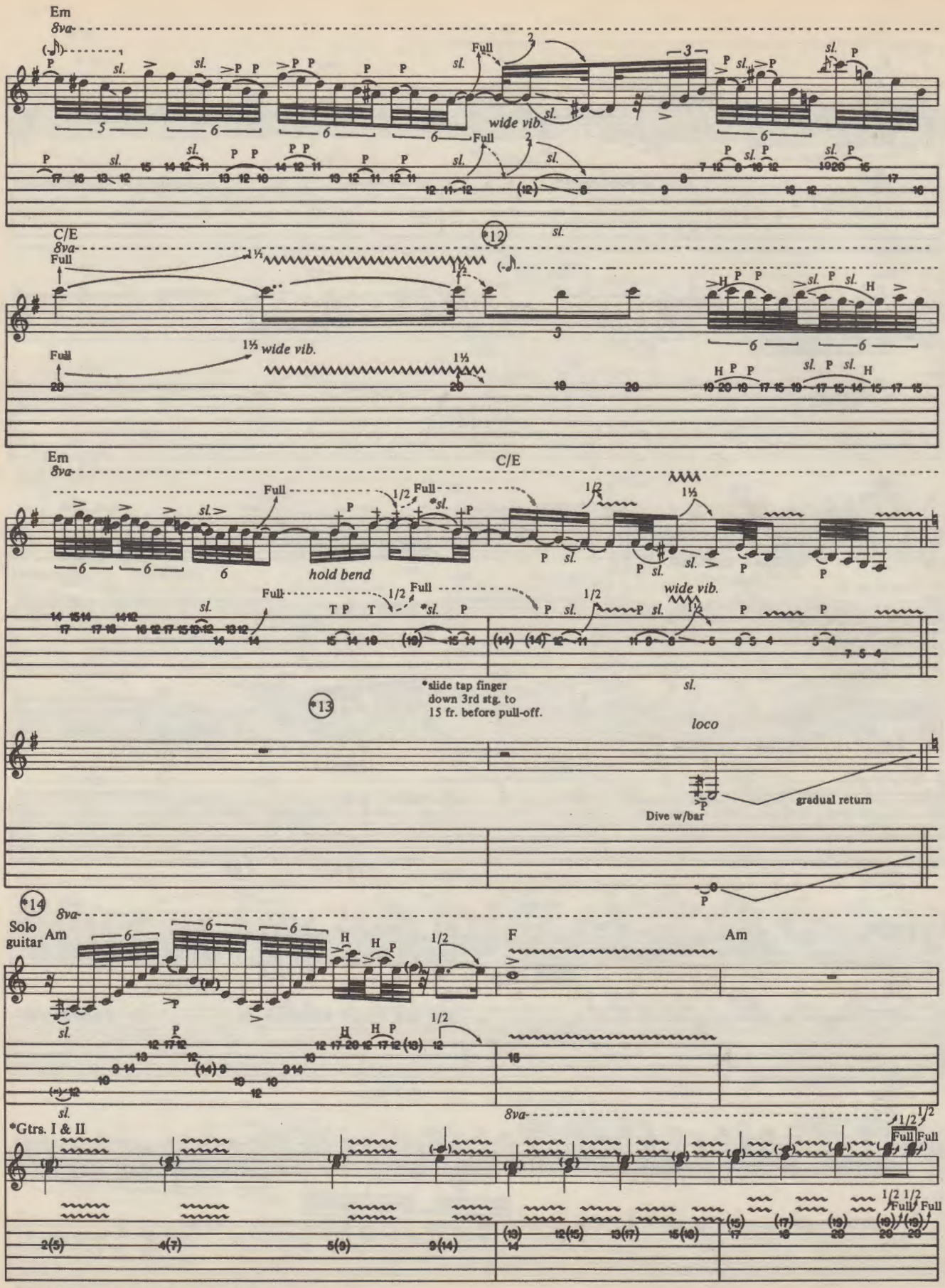




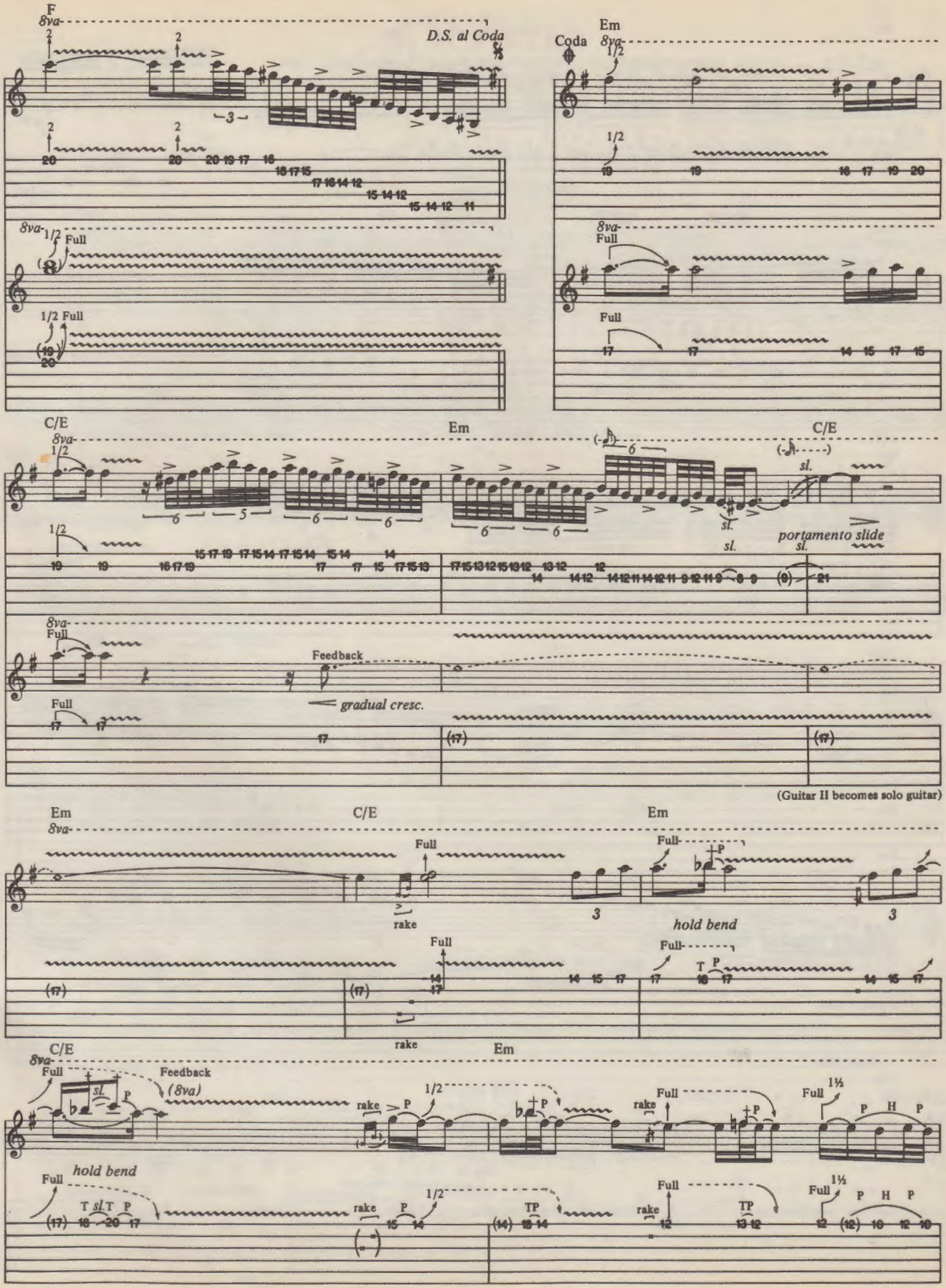

Em
C/E
8va
Full
1/2
rake
wide vib.
*Return w/trem. bar 2nd time
sl.
To Coda
very wide vib.

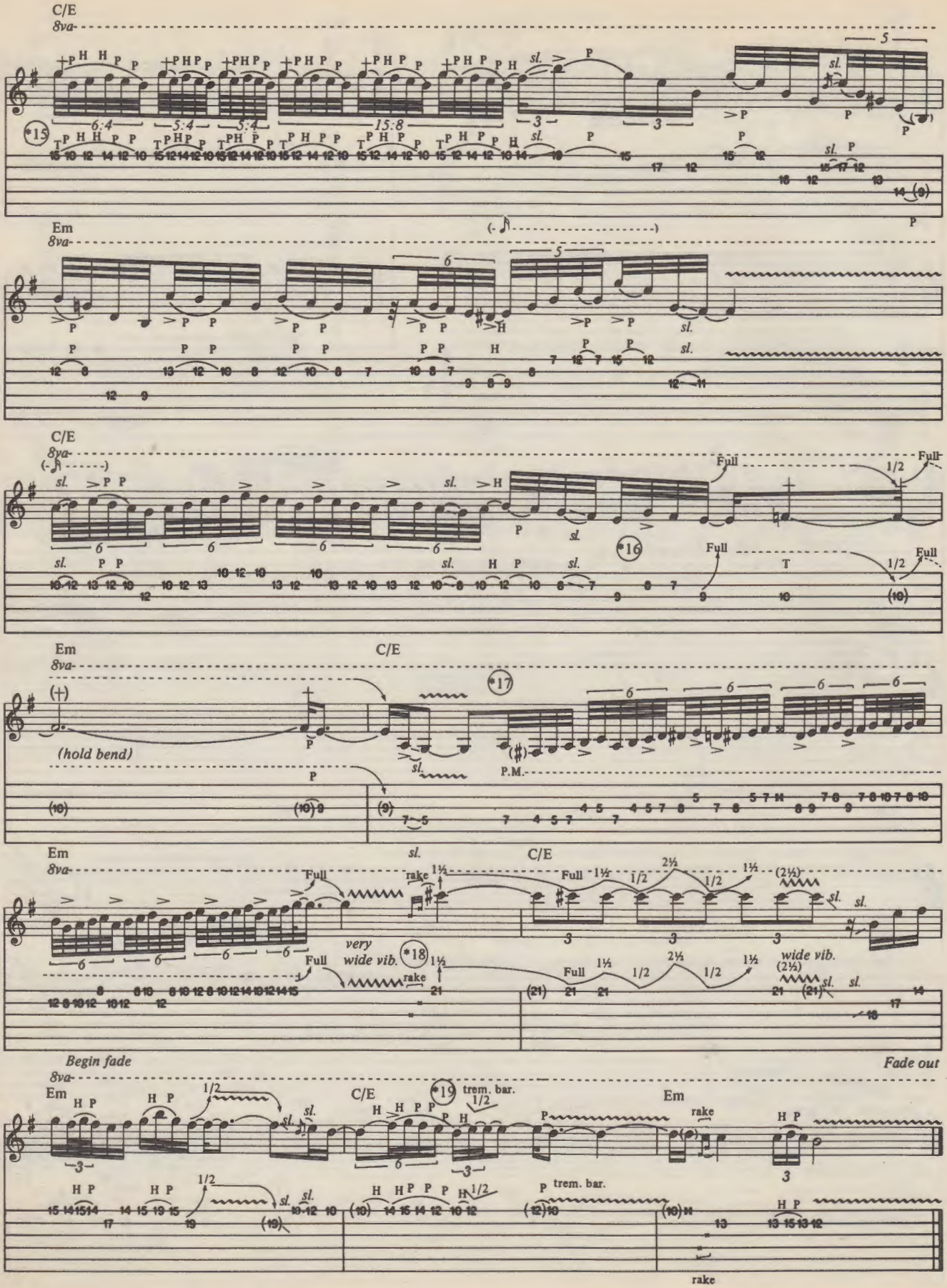

Em
C/E
8va-
Full
1/2
rake
loco
On D.S., go back to opening repeat
Harm.
(8va)
trem. bar
sl.


2.
B
loco
H P
Full
sl.
10:8
8va
1/2
1½
Em
gradual dim.
Guitar solo
hold bend
(3rd gtr.)
C/E
lay back slightly
slow release
*10
*11



*Gtr. I downstemmed; Gtr. II upstemmed in parentheses.


F
8va
D.S. al Coda
Coda
Em
C/E
Feedback
gradual cresc.
portamento slide
(Guitar II becomes solo guitar)
rake
hold bend
(8va)


C/E
8va
*15
Em
C/E
*16
Full
1/2
Em
C/E
(hold bend)
*17
P.M.
Em
C/E
rake
very wide vib.
*18
wide vib.
Begin fade
Fade out
Em
C/E
*19
trem. bar.
Em
rake

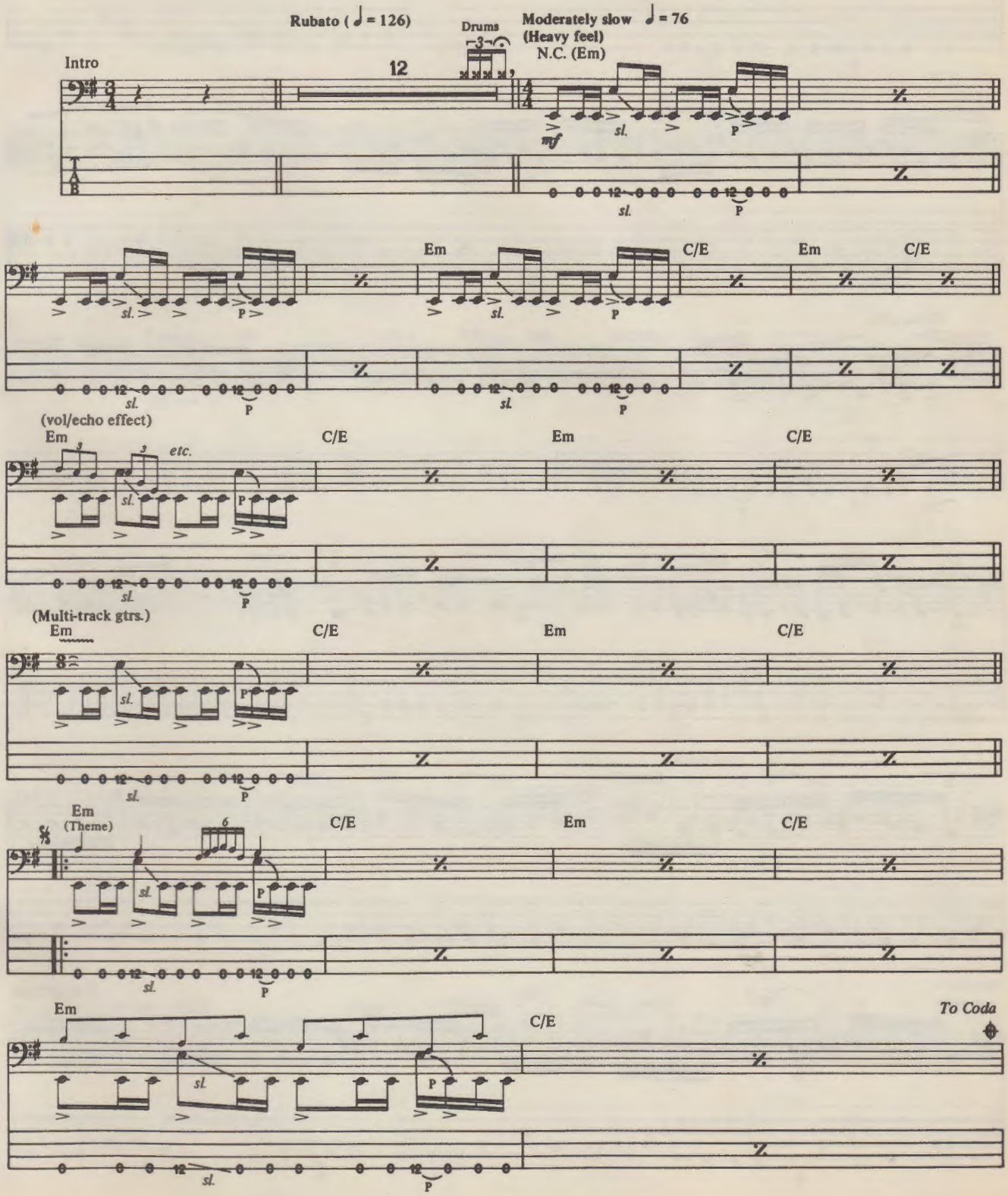
BASS LINE FOR

BLACK STAR

As Recorded by Yngwie Malmsteen's Rising Force

(From the album YNGWIE MALMSTEEN'S RISING FORCE/Polydor Records)

Words and Music by Yngwie Malmsteen



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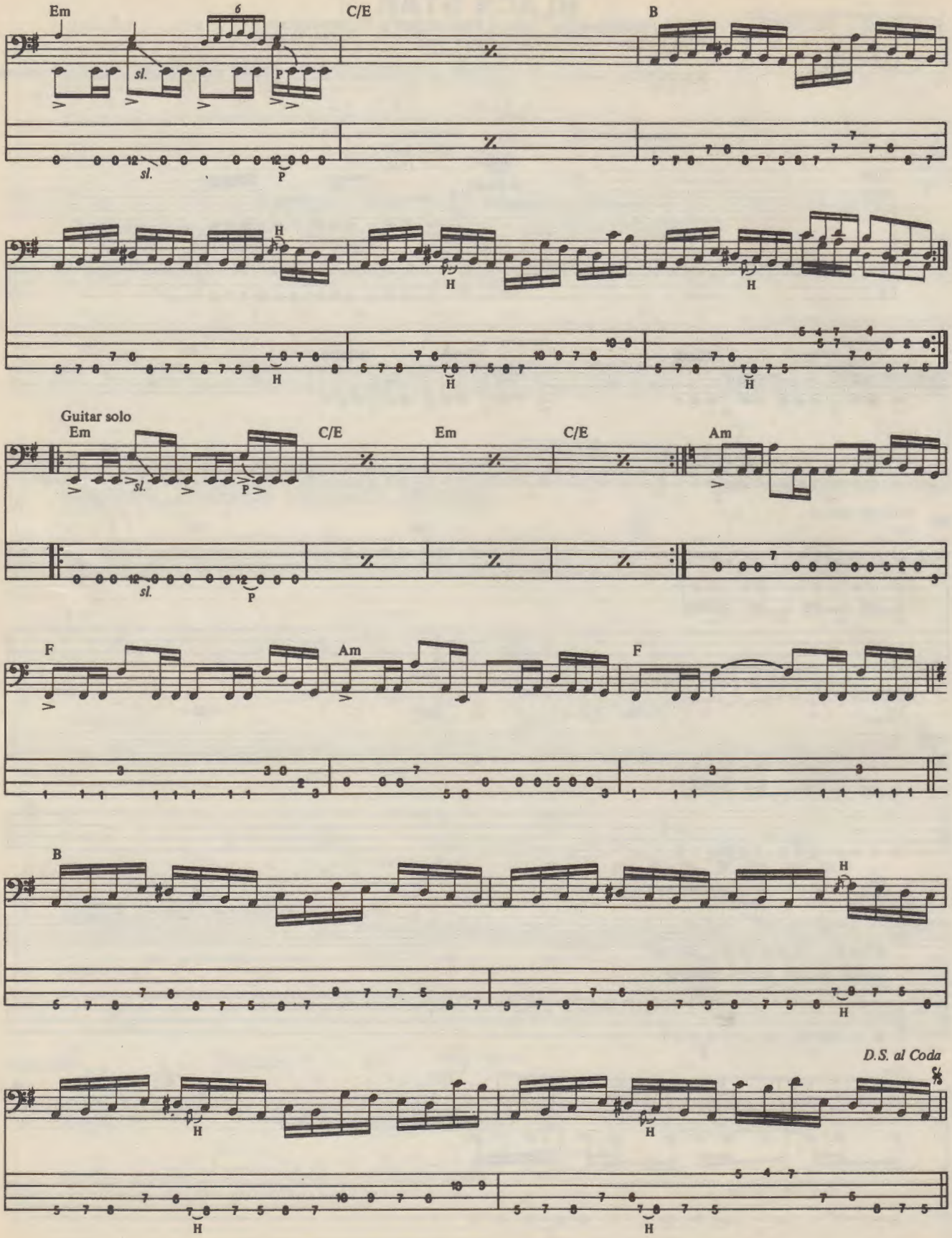
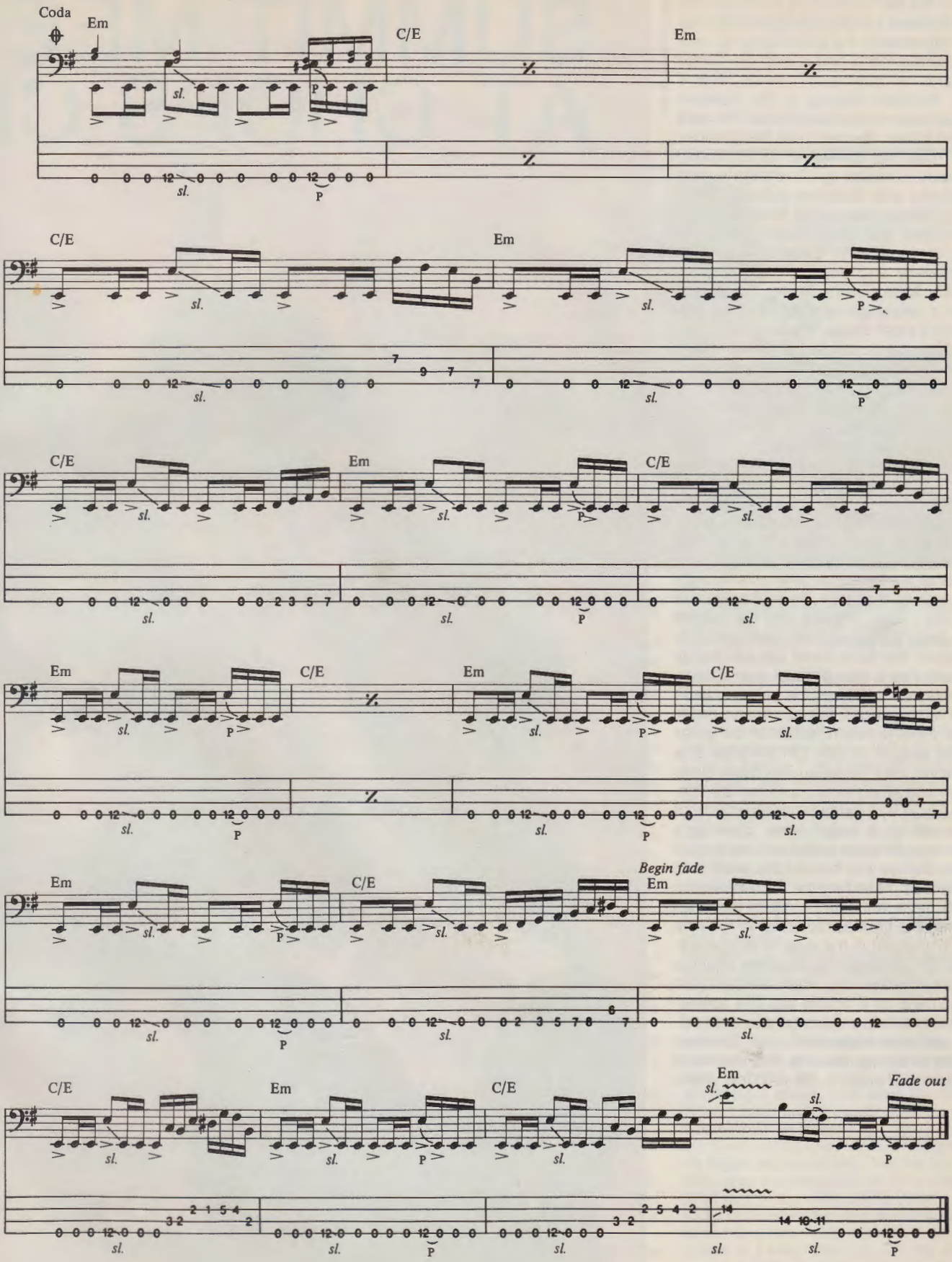
International Copyright Secured All Rights Reserved Used by Permission


Em
C/E
B
Guitar solo
Em
C/E
Em
C/E
Am
F
Am
F
B
D.S. al Coda


Coda
Em
C/E
Em
C/E
Em
C/E
Em
C/E
Em
C/E
Em
C/E
Em
C/E
Begin fade
Em
C/E
Em
C/E
Em
Fade out
sl.
P

SUMMIT MEETING AT CHOPS CITY

In the last year and a half hard rock received a blood transfusion that has rejuvenated the possibilities for new compositions and raised the standards of musicianship to an all-time high. Perhaps reacting to the freedom and abandon that characterized the spirit of Van Halen, the band and the guitarist, hard rock has turned to its European cousins in classical music to reign in song structures and discipline soloists. While this is nothing new to the fans of Ritchie Blackmore and Deep Purple, for those who grew up with Eddie's unbridled spontaneity and energy, the arrival of Yngwie Malmsteen's Rising Force provides a seemingly new approach to one of rock's most classic styles.

Two major changes have been added to the vocabulary. First, there is the compositional and melodic approach guided by the rules of music theory. Secondly, we have the influence of 17th century composers, which has brought out the virtuoso element in the solo section. Just as an infusion of rock into the jazz community gave us the powerful performances of John McLaughlin, Chick Corea, Al DiMeola and Stanley Clarke, this blending of heavy metal wattage with classical overtones has given us a strength and beauty that took life in the likes of the late Randy Rhoads and the current popularity of Yngwie Malmsteen and Billy Sheehan. Not since Eddie Van and Randy Rhoads has a new guitarist gained such notoriety as swiftly as the young Swede who has recorded five albums in under three years to help re-establish the guitar as the kingpin of rock. On the bass side of things, Billy Sheehan has been given enormous amounts of press and the title, "the Eddie Van Halen of the bass" without a record on a major label. Sheehan's seemingly limitless technique and love of styles that go way beyond the usual rock influences make him the Jaco Pastorius of the metal world and certainly the bassist with the greatest potential to redefine the instrument in the eyes of all comers. **GUITAR** got these two together during a recent American tour which featured both performers on a double bill. The conversation that follows is candid and revealing, as both Malmsteen and Sheehan define what may become THE course of heavy metal music in the next few years.

Gene Kirkland/Pix Int'l

YNGWIE MALMSTEEN & BILLY SHEEHAN:

By John Stix

Linda Matlow/Pix Int'l

GUITAR: Did either of you set out to be virtuosos?

BILLY: I did. I always wanted to be way ahead of my peers. That's why I never listened to the guys who were doing what I was doing. I never listened to rock bass players, except for the guys who were outstanding, like Chris Squire and Jack Bruce. I listened to Bach, Paganini, Hendrix, Robert Fripp, or Greek and Spanish music, which would throw me off a bit more. By time I came back down to earth to play with the guys, I was always ahead of them. I wanted to be separate from the crowd.

YNGWIE: I'm like that as well, but it was nothing I thought about. I simply felt that if I'm going to do this I don't want to feel any limitations. I want to be able to express myself without feeling limited. Of course everybody is limited, but I wanted to feel I could play as fast as possible and as slow as I wanted. If I felt like smashing a guitar or playing a Bach piece I wanted to be able to do it to perfection. I was extremely self-critical. I was possessed. For many years I wouldn't do anything else but play the guitar.

BILLY: I missed a lot of my youth. I missed the whole girl trip. I didn't start driving until I was 25.

YNGWIE: I also sacrificed a lot of the social thing. I didn't care about my peers. To me, nothing else was even close in importance.

GUITAR: Working alone, how did you know you weren't going in circles?

YNGWIE: Because I didn't care what anybody else thought and I still don't. I know when I'm happy. I don't need anybody else to tell me that.

GUITAR: Did you instinctively know what the next step should be?

BILLY: You compare yourself to what's there and what you're getting it from. Yngwie brought up a point about self-criticism. I've always said that no one will ever be as big a critic of my work than myself. I assume the same holds true for Yngwie.

YNGWIE: It's really insulting when people call me bigheaded. It's also wrong. They just don't know, and say it out of jealousy or stupidity. I don't feel comfortable hearing or reading that. I've been the same person all the time. When I lived in Sweden I had my band, Rising Force, and when I was 16 I sounded almost the same as I do today. People there didn't care and said I wouldn't make it. I didn't care what they said, I was going to do my thing. I was totally dedicated to my thing and harshly self-critical. Whatever people call me it wouldn't change in any way my view of myself and what I'm trying to create and how I act. It's important for people to know that I'm very dedicated to what I'm doing.

GUITAR: I've often run into two extremes from intense players. They either love everything they record or they hate it. Where do you fall onto this graph?

YNGWIE: I can go from extreme to extreme within an album. There are certain parts which are pretty good and other parts that make me want to break the stereo. When I record something I always hate what I'm playing. When I listen back I usually think it's great. When I solo on record I just play and don't listen back. When I play I feel the strings under my fingers and sometimes I feel that my finger didn't grab the string perfectly for a particular 32nd note in a broken chord. When I listen back I can't remember what note that was. So when I do a solo, totally improvised, first take, I leave it. I listen back the next day and, of course, I don't remember which was the bum note. I save a lot of time and grief and say it was pretty good. If I was sitting there forever,

Ross Marino

Mark Weiss / MWA

I would go on forever. Most of the time I do more than one solo. When it comes to mixing I think which one is the best.

GUITAR: What would you play for your fans and call your best on record?

YNGWIE: I don't think I've ever played better in my life than on the **Marching Out** album. There's a couple of solos on there where I listen back and say how did I do that? *Caught in the Middle* has a solo I think is great. I've matured a lot since I first came to America. People ask me if I think I'm going to get faster. That's so shallow. I'm trying to create something musically. I don't look at myself as a guitar hero or even a guitarist. I see myself as a musician and composer.

BILLY: To learn how to do things fast means to get it done how you want it done. I work on speed to be able to articulate the part better, not to play it faster.

GUITAR: How much does live performance play in your development?

YNGWIE: There's no better way to get better than to play live.

BILLY: When I first heard Yngwie live I was devastated. Two weeks into the tour his lines were articulated better and put together smarter.

YNGWIE: I think Billy started incorporating more melody in his solo. When he started the tour his improvisation sounded like fast chromatics. I think it's important to point out that what most people play fast in rock 'n' roll situations is a pull off between two or three strings or triplets. When they do it fast it's impressive. Then when they play slowly they might incorporate some slightly higher level of intelligence. What I think is important, and this has to do with what I have to say about Billy, too, is that whatever you play, slow or fast, has to make sense. If you did any of those licks that many heavy metal players do at high speed and played them slowly, it would sound awful, empty and stupid. Take anything played fast and do it slow to see if it holds up. I play exactly the same things fast as I do slow. There is always melody.

GUITAR: Don't all commercial musicians walk a tight rope between the entertainer and the purist?

YNGWIE: I feel strongly that if you love what you're doing it projects through the vinyl. If you put your heart and soul into what you're doing you will project, and that will be more entertaining than doing something you think they will get entertainment from. Every night I do advanced things that the audience likes. There is a song called *Little Savage* with a syncopation that always gets the crowd off.

Mark Weiss / MWA

BILLY: I can listen to a player who is sincere but not that technically adept and like it right away, even if it's a type of music I normally don't enjoy. I always say the two things missing from the Billboard Top 200 are musical ability and sincerity. Those are the two things I'm most conscious of in my own playing.

YNGWIE: It's upsetting that the quality of music today or the quality of musicianship has lost importance. I hear and see bands that make me want to puke. What we call music today would be laughed at in the 17th century. The level of musicianship was so much higher

then. It has changed but it hasn't progressed or developed.

GUITAR: So it seems the most prevalent development in rock guitar in the 80s has been to turn to classical music for inspiration and form.

BILLY: Emotionally, they are the two most closely related forms of music because of their impact. When you buy stereo speakers they say they're recommended for hard rock and classical. From an audio point of view they have the same impact. They're meant for each other. Listening to Yngwie play is the perfect format.

YNGWIE: What I try to do is incorporate classical music in a way where you take the tonality, the way of arranging and weaving of notes, but do it in a hard rock format. The melody has nothing to do with regular heavy metal. It seems that most metal today is built upon chords rather than melody. The music I write has the chords coming after the melody. It's not like I have a riff and chords and then write a melody. The melody is written first. That's the way Bach would do it. When he wrote a fugue, he would have the leading melody and the other parts would be written around it. That's the big difference between what I do and most of the metal today. Today's heavy metal is washed out. It's totally lost its charm. The old Deep Purple records are still the best heavy metal for my taste.

BILLY: It's the same thing that happened with classical music. Nowadays nobody is doing anything new. They are just rehashing what's happened. With heavy metal bands today, nobody is creating like they did in the heyday, nobody is breaking new ground.

GUITAR: Do you have greater harmonic freedom by writing the melody first?

YNGWIE: You can break it down to the principles of composing. I compose the way Bach did. It's craft and you write within the rules. I improvise every night and consider it composing the instant I do it. Even the way I produce has hints of Bach. For instance, if he had four violins playing the lead melody, he wouldn't have four violins doing the third and fifth harmony parts. He would have four violins playing the lead, two doing the third harmony and two cellos doing a counterpart and so forth. I'm utilizing this when I compose and when I produce. It was a simple way of doing something back then that we do today with faders in the mix. That's why I insist on producing myself. If I have something inside my head and I compose it, I don't think a bozo who calls himself a producer can produce it the right way. He can only interpret what he thinks is the right way. It's as if one person painted half a picture and another painted the other half. Nowadays people are simply not as good musicians as I personally think they should be. In almost all of today's pop music there is an extreme lack of musicianship. It's simply that poor quality musicians get famous. The real good musicians probably don't feel they want to put themselves in the field of what would be commercial. Of course there are exceptions like Phil Collins.

BILLY: Plus, most excellent musicians are often over everyone's head. More musicians came to see Yngwie and myself on tour than the band with the guy in a dress with hair spray, who holds one note while the audience goes wild. That same audience can see some guy in a shirt and pants play his ass off and fall asleep. Things excite rock audiences other than musicianship.

YNGWIE: What I was trying to point out is that when Bach and the boys were happening their job was the same thing as a carpenter. They had to learn their craft. They had to do it right and in a certain way. The king would call them and say, 'I'm having a party, can you write me some fugues and come down with the guys and play? ' The musician didn't get any more respect than a carpenter. Everybody had a gig.

BILLY: Look at the woodwork and stone carving back then and compare it to today.

YNGWIE: Today it's stamped out in plastic and breaks in a week.

GUITAR: Do you give the musical portion of a song the same weight as the vocal? For instance, Eddie Van Halen doesn't care much about the lyrics.

YNGWIE: The reason for that is because he didn't write all the melodies. If he had gone into writing the vocal melody as well, he would care. He is a good example of what I am not. He writes his guitar parts and lets the drummer and singer do what they want. I write everything like a classical composer. I arrange all the drum fills and breaks. I know how the background vocals should come out.

BILLY: I write the lyrics, melody and everything down to the drum beats only because if the whole world painted a picture it would be grey.

Continued from page 64

Flick of the Wrist

"A player of total technique Fath is a confident, sometimes cocky guitarist who deserves to be heard alongside the Greg Howes and Tony McAlpines of the rock world."
—Guitar for the Practicing Musician, June 1989

"Flick of the Wrist is a mixed menu of instrumental explosions that are capable of altering popular consciousness of what playing guitar is all about. This is a recording that no guitar player should be without . . . the man is a complete master of his instrument."
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YNGWIE & BILLY

It's cool to collaborate with an end in sight so everybody is working toward the same thing.

YNGWIE: Of course, you have to be open to ideas.

GUITAR: Billy, how does your bass style fit into the standard rock format?

BILLY: I try to be the filler of gaps. When I play with people who use a lot of space, I play within the confines of that space. If the lyrics are complicated then the music is simple. I want to make the whole package work.

GUITAR: When you two jam together what is the common ground?

YNGWIE: *Purple Haze*.

BILLY: Jimi Hendrix was the turning point for so many guitarists. Everything was fine and dandy until he came along. I was into the Byrd's *Eight Miles High* and when Hendrix came along everything blew up.

YNGWIE: In fact, I started playing guitar the same day he died.

GUITAR: Is Hendrix just as amazing today?

BILLY: His stuff is no longer difficult to do. People can duplicate it today. Stevie Ray Vaughan copped *Voodoo Chile* perfectly. In Hendrix's day nobody could do that. Hendrix means too much to me personally to be objective.

GUITAR: Did you make a conscious effort to reject, say, the Black Sabbath style of metal?

YNGWIE: When I said metal had lost its charm, I wasn't referring to Black Sabbath at all. They did it before the people who are doing it today. What they did in 1970 was charming and original for the time. I can listen to it now and smile. Deep Purple, though, were so before their time. I think what people are doing today is far worse than the early metal. If you consider today's music involves two or three chords and players in some bands do even less. They could just as well be plumbers.

BILLY: They're just imitating what went before. They're not coming up with anything new. As a bass player who played 21 nights in a row in the bars, I want more changes than today's metal puts in a song. It's hard to sit there and wait for the song to go by.

YNGWIE: When I write a bass line, it's incorporated into the melody. On the **Rising Force** album I played all the bass. It was doubled with a guitar. Everything the bass played the guitar also played. That is the heaviest sound you can get. I want the bass line to make the guitar sound heavier. Billy has a bass sound where it sounds like a guitar and bass at the same time. It's got the edge like a distorted sound and that bottom end. That's the effect I get by playing the bass and guitar at the same time.

BILLY: I've always played in a three piece band and had to make up the difference. I was the bass and guitar while the guitar did things over me. I was the two guys you were talking about. I tried to make my setup sound like more than one person.

GUITAR: But the bass lines are anything but just following the chords.

BILLY: Improvisationally, when a guitarist is playing in Am you can move all over the place. Most bass players hold the A note and make it easy. Actually if the guitar plays something simple and the bass moves underneath it, it makes what the guitar is doing sound more complex. Bass players today thumb a root note with the bass drum. I move the root note with the bass drum and move around in the scale as well. I follow the tom fills and know where the guitarist is going and move underneath him to fill the gap. In most bands the bass player is doing nothing and there's such a huge gap and it comes down on the guitarist's shoulders to do everything. Van Halen are way off balance. When you see them live all you hear is Eddie's guitar, the snare and some of the vocal. You never hear the bass. Nothing against Michael Anthony, but Eddie and Alex are forgetting there is anybody else there and they fill up the whole gap by themselves. I'm sure I'm overbearing at times but when I'm playing with someone I work well with, when I jam with Yngwie, I want to step back and hear him play.

GUITAR: What rock song and guitar solo would have you been proud to call your own?

BILLY: One of my favorite solos of all time is on the **Band of Gypsies** album, on the song *Power to Love*.

YNGWIE: That is great. The first time I heard that I dropped my pants. That was one of Hendrix's best.

BILLY: For a song I'll go way off into another

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YNGWIE MALMSTEEN & BILLY SHEEHAN:

field. Compositionally, one of my favorite bands has been Steely Dan. *Deacon Blues* has brilliant lyrics and is so well put together.

GUITAR: It doesn't sound remotely like anything you've done.

BILLY: Nothing at all. There is no gap for me to fill in Steely Dan. If I were in there I would probably play exactly what the bass player did on those sessions. Again, I always try to draw from and go to different sources. There's going to be a little influence that hooks in there that maybe I didn't even know about.

YNGWIE: One of the most inspiring guitar solos is Allan Holdsworth's in the U.K. tune *In the Dead of the Night*. It's very synthesized, like a sax. For a song, I must say a band that I like a lot is Kansas. The song is *Journey from Mariabronn* and I'm thinking of doing a cover version. It has a great vocal melody line. When I started with this concept, I thought I was the only one. I never thought I would hear anything in rock that I would like again, then I heard bands like Kansas, which I started listening to late in my development. I heard them for the first time in '81 and they blew me away. Django Reinhardt is somebody I started listening to long after I started. He, too, seemed to have a lot of ideas similar to what I like to do.

GUITAR: How important is equipment toward developing your sound?

YNGWIE: It goes hand in hand with your playing technique.

BILLY: You learn how to play an amplifier just as much as you learn how to play your instrument.

YNGWIE: If you think you're going to sound like Randy Rhoads just because you have similar equipment, you're wrong. Of course you've got to have good quality equipment that enhances the sound and makes it so you're able to create what you feel is necessary. After that it doesn't matter. Once you've found the perfect match of guitar and amp and whatever you want, you don't need to leave it. I've used the same setup of a Fender Stratocaster and a Marshall amp for a long time. Almost every day at gigs I have guitar companies approach me to play their instruments. They say, 'Isn't this great, the neck is just like a Strat.' What about the body shape? That matters a lot to me. I started playing a Strat shape when I was a little boy. My body grew up holding this guitar. I grew together with the thing. I can't play anything else.

BILLY: My ribs go in on one side from playing my bass.

YNGWIE: Mine, too. This isn't a joke, we're mutants.

GUITAR: You are both participants in the DiMarzio ad campaign. How real is the endorsement?

YNGWIE: Very. Not only is the quality of the product very high, but they are so willing to collaborate and listen to you.

BILLY: They are conscientious and the products are five star. But their attitude is why their products are like that.

GUITAR: Bill, your rig has a ton of effects.

BILLY: And some of them are plugged in, too! Actually, the only effect I have as an effect is the harmonizer, which I use during my solo. Otherwise the rig is just for stereo chorus with distortion. The only thing the rack does is duplicate and mimic what you would normally get with a guitar reeming through an amp.

YNGWIE: Tell the truth, it looks good.

GUITAR: It's hard to get distortion on the bass and maintain any clarity.

BILLY: That's always been my battle. I have one clean signal and one distorted one.

YNGWIE: That's what I do, too. People tell me my guitar is so clean that there is no distortion. My guitar is totally distorted. This is where technique comes in.

BILLY: You have to learn to play distortion. Most bassists pick up my bass, play through my rig and feed back out of control.

YNGWIE: People hold my guitar and it screams and squeals. It sounds all distorted. Of course that is probably what I would sound like if I played somebody else's rig.

GUITAR: How do you learn to control it?

BILLY: Play live.

YNGWIE: It's the hardest thing to do, but that's what you have to do.

GUITAR: Do you have to develop your studio sound live as well?

BILLY: I think so.

YNGWIE: The studio is easy because you can crank up your amp as loud as you want and put it in another room. You get exactly the right sound and sit down while you hear it through the monitors in the control room. You don't have to worry about feedback or anything.

GUITAR: Do you take the live sound into the studio or vice versa?

YNGWIE: As far as I'm concerned, nothing changes. It doesn't matter where I am, I do the same thing. I use the same equipment in my house, on stage or in the studio.

BILLY: Sometimes I have to compromise in the studio, to get on tape what I hear live. It doesn't always work to throw mikes in front of a cab and hit the record button. I want it to sound in the studio the way it feels behind me live. To get that sometimes I have to EQ where I normally wouldn't.

YNGWIE: I just throw one Shure 58 in front of my amp, straight. I use no EQ, it's flat. Sometimes I play louder in the studio than I ever do live, with up to five heads. It doesn't matter to

me; I'm in the control room. The sound coming out of the monitors is what I hear. This is a little trick I usually don't tell people, but here is how I get a fat Strat sound. People always tell me I can't be using a single coil pickup. The magnetic window is exactly like a single coil even though it's got two coils on top of each other. But I get a fat sound by using two heads. One has almost full presence and no bass, full treble and full middle, and I plug into the treble input. The other head has almost no presence, just a little treble and full bass, and I plug into the bass input. That way I have two different heads taking care of two different frequencies.

GUITAR: Regardless of how you get your sound, both of you have sought out unconventional influences to shape the vision of how your instruments will be played.

YNGWIE: There is nothing that bores me more than listening to guitar players. I prefer keyboards or the violin. I listened to Ritchie Blackmore and wondered why he sounded so good. I realized the things I liked about him were purely classical. I decided to go straight to the roots instead of listening to Genesis, ELP or Deep Purple. When I listened to classical violin and harpsichord players I realized how stupid guitar players are. All they listen to are other guitarists and some go a little further. They do the same licks over and over again and never seek out another point of view. When I hear heavy metal players today the feeling I get is that one is worse than the next. I'm not saying everybody is bad but at the same time they don't inspire me at all. It's so limited and so limiting whereas there is a whole world to explore if you go beyond your instrument and listen, say, to the violin.

BILLY: When I was younger, I never listened to my peers.

YNGWIE: I can definitely understand that because listening to bass players isn't interesting.

BILLY: But there's a bass player in every band. So much more can be done. My three top influences were Bach, Paganini and Hendrix.

YNGWIE: Those are exactly my influences, too.

GUITAR: By choosing the violin or keyboards as primary influences, were you also forced in some way to develop new techniques?

YNGWIE: If you get inspired by what a guy does on another instrument, you have to apply a different technique. You don't care that you play guitar. I don't care that they use ten fingers on the piano. I'm going to do it on the guitar. I don't care if the spaces are less than half as big on the violin or that they use a bow and don't have to pick every note. All of these obstacles are going to make it that much more difficult on the guitar. Most guitarists don't put themselves toward that goal. They listen to other guitarists and get inspired by them and that's as far as it goes. You hear a guitarist on the radio and go, so what? That's why I don't think guitar players are very exciting. It's not a way of trying to put myself in a better light. I'm just saying how I feel about music.

BILLY: It's the same thing with my playing. I try Bach cello pieces. Cellos are tuned in 5ths so the moves you have to do on the bass are much wider. When you're a weightlifter and everybody else is lifting 50 lbs. and you lift 51, that's only a one pound accomplishment. Let's take a look at 200 lbs. and work toward that. Always shoot much further than your capability. Even if you only make it half way, you're still way ahead of everybody. ■

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